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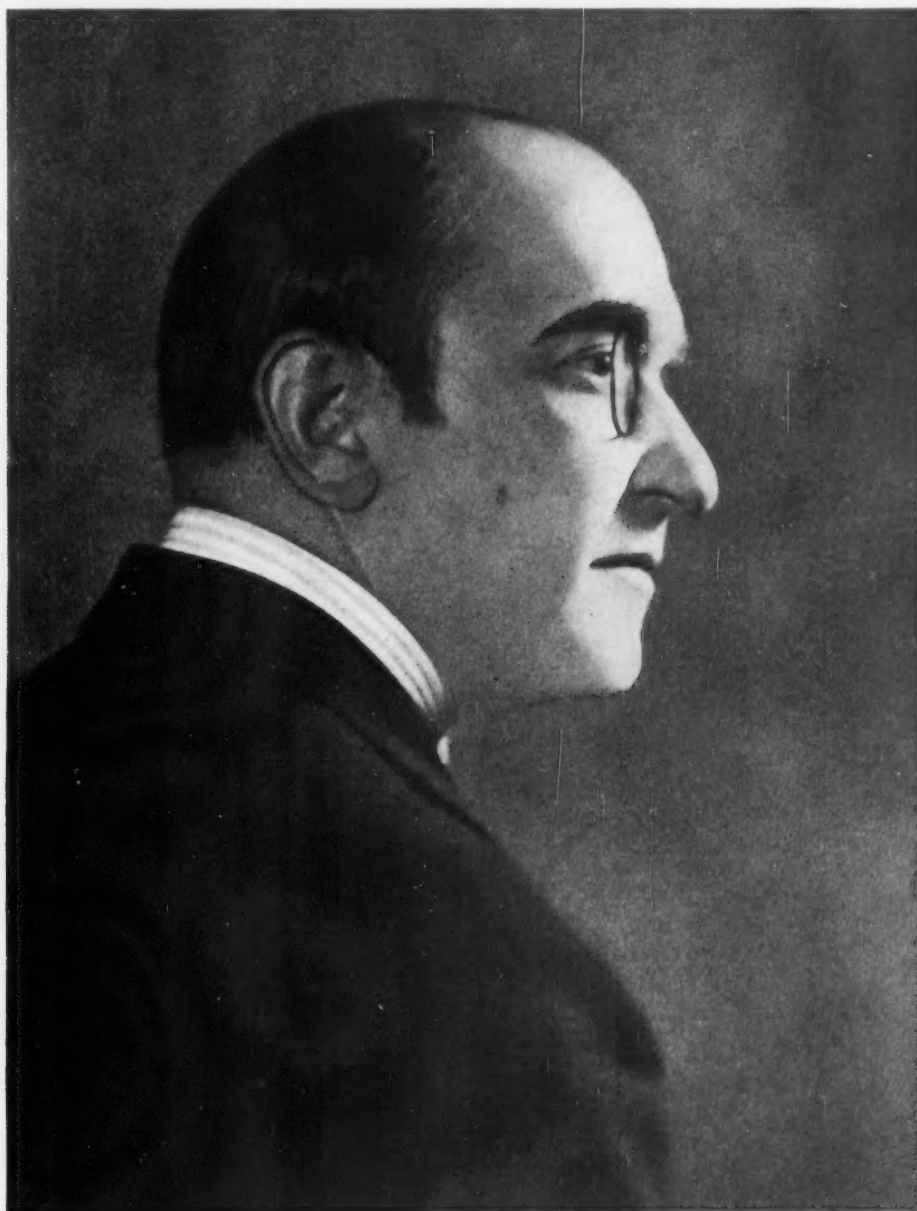


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## THREE VISITING ORCHESTRAS INVADE NEW YORK CITY WITHIN ONE WEEK

Cincinnati Symphony, Fritz Reiner Conducting; Philadelphia Symphony, Under Leopold Stokowski, and Boston Symphony, With Koussevitzky at the Helm, Give Programs—First Appearance in Metropolis of Reiner at Head of Ohio Organization—Philadelphians Present Korsakoff's Scheherazade With Cooperation of Thomas Wilfred and His Clavilux

Fritz Reiner, conductor, was already well and favorably known to many of those who formed the audience that listened to him and his Cincinnati orchestra at Carnegie Hall, on January 6. It was the first time the orchestra had visited New York since he took charge of it. On the occasion of its last visit, under Eugene Ysaye, it had sunk to about as low a level as an orchestra can reach and still have any pretensions to be seriously considered. It even made slipshod entrances in something as well known as the Beethoven Fifth. Today it is another orchestra, in alert group of men playing with clarity, precision and balance, all due to the energy and knowledge of its new leader. It is very good for the musical health of this country that its first class symphony orchestras are no longer confined to the Atlantic Coast cities.

The Cincinnati Orchestra is still in the course of development. Mr. Reiner was obliged first to install discipline, not only in the members, but in the style of playing, and now that that is accomplished, he will be able to go on to obtain a trifle more refinement and in the general quality of the tone. There are excellent first desk men, and it will mean but a short time longer, so rapid has the progress been under his intelligent leadership, before the Cincinnati band attains to tonal excellences comparable with, for instance, the Boston or Philadelphia orchestras.

Mr. Reiner began with a work well calculated to show off the brilliancies of his orchestra—and "brilliant" is just the adjective for the performance that was given the Benvenuto Cellini overture. It is a tawdry thing, but effective. Then came the Fourth Symphony of Brahms. Despite the rabid enthusiasm of Brahmsians, this remains rather a dull affair to most ears. It seems as if Mr. Reiner felt that, for he gave it a reading that illuminated what, as a rule, are rather dark spots, letting light into them, and, by careful handling of orchestral detail, brought out beauties that are often lost. His tempos, too, often varied from the traditional and were chosen with a view of still further lightening the composition. The Allegro Energico e Passionato of the final movement was certainly energetic and passionate enough. It was a performance that brought repeated recalls, the conductor calling upon his men to stand and acknowledge the applause with him.

After intermission there came a novelty for New York, a Dance Suite by Bela Bartok. It is a series of traditional Hungarian dance tunes, transcribed, transfigured, translated and transmuted by Bartok so that you would hardly recognize any of them if you had met them on Main Street, Budapest. As a bit of orchestral virtuosity—and it was magnificently played—it was interesting, but it is hard to understand what those tunes have done to deserve such cruel and abusive treatment at the hands of a fellow-countryman.

To conclude with, there was Strauss' Till Eulenspiegel's Merry Pranks. It was a pleasure to listen again to Mr. Reiner's vivid colorful exposition of this fine Strauss work, already familiar from his conducting at the Stadium concerts. Again he gave a very effective, thoroughly interesting and finely played performance. There were at least half a dozen recalls for Mr. Reiner and his men. When one recalls the last visit of the Cincinnati Orchestra, it is really astonishing to contemplate the improvement which Mr. Reiner has brought about in so comparatively few years.

### Philadelphia Orchestra Concerts

Leopold Stokowski, always eager for something new in the art, be it his own art or a sister, had planned to present Arthur Bliss' Color Symphony with the co-operation of Thomas Wilfred and his Clavilux or color organ, but the instrument requires still further development for the two artists to get the effect which they desired. So they tried it out at the Tuesday evening concert of the Philadelphia Orchestra at Carnegie Hall, January 5, on Rimsky-Korsakoff's Scheherazade. A huge scaffolding was erected, supporting a white screen in the center front of the stage and black wings extended right and left concealing the orchestra entirely. Mr. Wilfred's console was planted in the center aisle near the front of the hall. Mr. Wilfred, as the Rimsky-Korsakoff suite proceeded, projected upon the screen various moving colored designs which he considered appropriate and effective. Here is his color scheme for the suite.

#### I. THE SEA AND SINBAD'S SHIP

"The first movement begins, as in the music, with the motive of the Sultan, followed by that of Scheherazade. From then on a changing wave motive underlies all other developments throughout the movement. The double white crescent motive suggests vaguely in form the ship and its sails, and in its complex movement both the irregular pitching of the vessel and the steady indifferent rhythm of the oarsmen."

#### II. THE TALE OF THE KALENDER PRINCE

"The second movement is introduced by the Scheherazade motive. Then, with the bassoon solo, appears the Kalender theme, a series of ascending and descending spirals developing in slow and almost unbroken crescendo and accelerating to the climax."

#### III. THE YOUNG PRINCE AND THE YOUNG PRINCESS

"The basis of the visual theme in the third movement is an abstract treatment of forms and colors associated with an Oriental garden. Heavy writhing forms suggesting 'tree-ness' rather than trees, closing and opening for vistas of colorful flower suggestions, give to the eye

an impression of being slowly transported through a forest-garden. A delicate motive of slender light-forms moving around each other appears from the shadows, in one passage faintly accompanied by the Scheherazade motive."

#### IV. FESTIVAL AT BAGDAD

"In the fourth movement the colorful Bagdad motive dominates, with its suggestion of fantastic towers and streets festooned with lanterns and jewels. Again the basic horizontal movement gives an impression of travelling, this time through the revelling city. Several



DAISY JEAN,

a recitalist who has won widespread popular favor with her programs of cello and song. In the latter she accompanies herself on the harp.

dance themes are introduced, among them the third movement. Again comes the sea motive, this time dark and menacing with suggestions of breakers and cliffs, and after the crash the very motive of the revellers changes into seething green masses of water, the sea itself revelling, slowly giving way to the concluding Scheherazade motive."

Mr. Wilfred's combinations are gorgeous and fascinating. Those in the second and third movements recall to mind a fluid kaleidoscope. Most successful of all was the sea effect in the first and last movements. The trouble is that it will

## LACK OF ORCHESTRAL CONCERTS IN LONDON MADE UP BY CHAMBER MUSIC

### Rampant Antiquarianism and Insular Modernity

LONDON.—If it is nearly a month since the MUSICAL COURIER has had a London letter, the reason is the most obvious one, that there has been "nothing to write home about." Never has the dearth of good orchestral concerts in London struck me more forcibly than at this comparatively dull time. There have been just four in the whole month of December (if one ignores a few amateur affairs) and of these four one was a memorial concert to Queen Alexandra, with no pretension to artistic importance, and another a testimonial to the manager of the Queen's Hall Orchestra, with a distinctly perfunctory program. Of the other two one was the third of the Royal Philharmonic series, under young Dr. Malcolm Sargent (Thibaud soloist), while the other, by the London Symphony, served to introduce Pablo Casals to London as a conductor.

#### MUSICAL ANTIQUARIANISM

The lack of orchestral fare in London is made up to some extent by an abundance of chamber music—which in itself is no occasion for complaint; but a good deal of this class of concerts is given over to faddism of one kind or another, such as the musical antiquarianism that has become a sort of second religion in certain circles. "Tudor," "Elizabethan," "Madrigal" and similarly labelled concerts abound; and while interesting as an opportunity of study they are in the way of breeding a new kind of musical snob among

those who approach music as a thing to be enjoyed. The purveyors of these "precious" affairs seem to think that because so many good pieces of music are very old, all old music must be very good.

The innocent cause of all this alleged renaissance in that delightful character out of a Georg Moore novel, Arnold Dolmetsch, that latter-day musical scholastic and craftsman, whose adoration of the old is consistently allied to a hatred of the new and "impure." The Dolmetsch family recently gave at the New Chenil Galleries (an appropriately intimate environment) three concerts in which Bach figured as the extreme modernist, Dowling, Deering, Coperario, etc., as the classics. That is amusing and engaging, because behind it there is a real and deep sincerity, however queer it may seem to a healthy contemporary mind. But when we are asked, as we were in Gerald Cooper's third concert, to listen, after a modern program, to a conglomerate one consisting of more or less obscure Elizabethans, Scarlatti, Purcell, a Haydn string quartet and Bach's Coffee Contata, performed without a real understanding of the different styles involved, it is a not much more artistic proceeding than the provincial "grand vocal and instrumental concert" of unlamented memory.

(Continued on page 16)

### Salzburg Festival Dates for 1926

SALZBURG.—It is now decided that this year's Salzburg Festival will be held between August 5 and 29. The plan to bring the Metropolitan Opera Company to Salzburg for the festival has been definitely dropped. The opening night will be a concert of sacred music in the Salzburg Cathedral. Mozart's Magic Flute will be conducted by Schalk, his Entführung und Johann Strauss' Fledermaus by Bruno Walter, and Strauss' Ariadne by Clemens Krauss. The staging of The Magic Flute will be entrusted to Max Reinhardt, who will also produce Everyman at the Festival Theater, or, weather permitting, in front of the Cathedral. The operas will be given at the Municipal Theater, also Mozart's ballet, Le Petits Riens, and Gluck's Don Juan ballet, both under Heinrich Kröll's direction, in conjunction with Pergolesi's one act opera, La Serva Padrona. Four orchestral concerts of the Vienna Philharmonic will be led by Krauss, Schalk, Walter and Dr. Muck. The Vienna Männergesangsverein will give two concerts at the Festival Theater, and a series of chamber concerts will enlist the services of Maria Ivogun, Fritz Kreisler, Richard Mayr and the Rosé Quartet.

P. B.

### Annual Wagner and Mozart Festivals in Munich

Here is a schedule of performances at the annual Wagner and Mozart Festivals at the Prince-Regent and the Residence theaters, Munich: August 1, Die Meistersinger von Nürnberg; 2, Die Entführung aus dem Serail; 3, Parsifal; 4, Figaros Hochzeit; 5, Tristan und Isolde; 6, Die Zauberflöte; 7, Das Rheingold; 8, Die Walküre; 10, Siegfried; 11, Così fan tutte; 12, Gotterdammerung; 14, Don Giovanni; 15, Parsifal; 16, Die Zauberflöte; 17, Die Meistersinger von Nürnberg; 19, Die Entführung aus dem Serail; 20, Tristan und Isolde; 21, Figaros Hochzeit; 22, Parsifal; 24, Don Giovanni; 25, Die Meistersinger von Nürnberg; 27, Das Rheingold; 28, Die Walküre; 29, Così fan tutte; 30, Siegfried; 31, Die Zauberflöte; September 1, Gotterdammerung; 3, Don Giovanni; 4, Parsifal; 5, Die Meistersinger von Nürnberg.

Prices are 10, 15 and 20 marks at the Prince-Regent Theater and range from 6 marks up to 35 at the Residenz Theater. Americans who wish to visit the festival can make reservations directly through Jules Dailier, American representative of the festivals, at Aeolian Hall, 33 West 42nd Street, New York.

### Mrs. Coolidge Sponsors Concerts in New York

Through the generosity of Mrs. F. S. Coolidge six free chamber music concerts are being given at the Fifty-eighth street branch of the New York Public Library (121 East Fifty-eighth street) by the Lenox String Quartet. The first concert was given on January 13 and the remaining dates are as follows: January 20 and 27, February 3 and 20 and March 3. This series will be repeated at a Boston Library. Admission tickets may be obtained at the Music Division in the following public libraries: 476 Fifth Avenue, or 121 East 58th Street.

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The cultivation of old vocal music in England has now

(Continued on page 40)



## THE DEVELOPMENT OF THE VIOLA: A NEW FACTOR IN MUSICAL EDUCATION

By Louis Bailly

The viola, which antedates the violin, and in all probability the cello also, has been the last of the stringed instruments to enter into its own domain, but appears now to be at the beginning of a new phase of its existence, both as regards public interest and appreciation of its peculiar qualities, and a deeper attention and more intensive study on the part of professional musicians.

The first historical evidence of the existence and use of the viola dates from about 1597 in the scoring of an Italian double quartet written in the church style by one Giovanni Gabrieli. Thus the viola has been in use, at first largely in churches and choirs, for approximately three hundred and twenty-five years and has not equalled, either in construction or in technic of playing, the evolution of its companions, the cello or violin, notwithstanding the fact that a fine, though not large, literature for the instrument has been in existence since the time of Bach, Handel and Mozart.

The retardation of its development may be attributed in part to the lack of any true, normal form of construction for the viola, which has varied in size from an instrument almost equal to the cello, to one but little larger than the violin. This lack of standardization has naturally resulted in many instruments constructed upon dimensions poorly proportioned, affecting the quality of tone very unfavorably, and preventing the use of the viola as a solo voice. The same eccentricity of size has also led to difficulties and misconceptions in acquiring a proper technic of playing.

Just here lies and always has lain one of the chief obstacles to a proper development of the capabilities of the viola. Up to 1881 there was no school which offered any courses in the special technic of viola playing, and the habit, unfortunately, everywhere prevailed of believing that anyone who could perform even in a perfunctory manner upon the violin, could easily pick up the viola and play upon it, to the satisfaction of the public and the profession. Thus the instrument acquired the unenviable reputation of being "ungrateful," of being a mere "filler-in" between the cello and the violin, and of being at best, an accompanying voice only. Such views have been openly and quite recently expressed by writers in this country, as well as in Europe. On the other hand, it is only necessary to study the compositions of such masters as Bach, Mozart, Berlioz, Wagner and Brahms to realize that there must be something of very especial and peculiar interest in the viola tone, to have induced these composers to use the instrument as they did in some of their most effective work; and that too when, with the possible exception of Wagner and Brahms, none had probably ever heard the instrument pushed to the highest development of its beauty tonally.

### NEW DEMANDS UPON VIOLA TECHNIC

With the birth of new ideas of art, entitled "Impressionism," which overthrows all systems, all rules of harmony, transforming tendencies, refining emotions, and rendering the perceptive faculties more acute, the role of the viola has become more preponderant and a new era of development as a factor in tonal art seems to be at hand.

### RITTER'S "VIOLA ALTA"

The first serious effort in the direction of the evolution of the form of the instrument may be attributed to Hermann Ritter, who, while a student at Heidelberg became deeply interested in experiments directed towards overcoming the "huskiness" of the viola tone and towards giving the instrument more of the quality of the violin's clarity. Using an Italian treatise upon the construction and proportions proper for the various stringed instruments, he finally evolved an immense viola, which he called the "viola alta," upon which he began to give concerts about 1876, and by means of which he succeeded in arousing a great deal of interest, especially in Germany. Among those who became deeply interested was Richard Wagner, who introduced important viola parts into his scores, for reversing the roles of violin and viola, he gave the latter the more important voice. The fact seems to be that Ritter had re-invented an older form of the viola, called "tenor," about whose previous existence he may, or may not, have been in ignorance. His attempts to revolutionize and standardize the form and construction of the viola were not permanently successful, largely because of the abnormal size of his new creation. Ritter himself is reported to have had such unusually long and strong arms and hands that while he himself could manipulate the viola alta, few others could, because the exaggeration in size rendered the "first position" almost, if not quite, impossible for the average player and cramped him greatly in the "third position." Even the instruments of Gasparo da Saló, the finest in existence, make extraordinary demands upon the hands and arms of players, especially in the execution of modern works which demand the greatest virtuosity, and for these reasons, the general tendency has been towards a standardization of size of about 42 centimeters' length for the body of the viola, and a general proportion of 1/7 larger than the average violin.

### PRACTICAL SUGGESTIONS FOR IMPROVEMENTS IN VIOLA CONSTRUCTION

I am convinced that various details in regard to viola construction may be still further studied with most beneficial results. For example, there seems to be no practical reason why the neck of the viola should remain so heavy, large and cumbersome as it is still made, but rather, should approach more nearly the size of the violin neck. Further, in order to get a proper axis in holding the viola in playing, the chin rest should be placed in the middle of the body of the instrument, at the end of the tail piece, and not at one side, as in the violin. Thus the bow will be held parallel to the bridge and the point of contact between bow and strings will be brought into a position further down the strings, greatly facilitating rapidity of execution, since in viola playing the balance of the bow is higher than in the violin. Great care should be taken in the placing of the bridge so that the strings may not be spread too far apart so as to interfere with playing the interval of the fifth, and so that, as the point of contact between bow and strings is more curved and broader than in the violin one may always be able to play

on each string without danger of touching another; at present very difficult.

### SELECTION OF STRINGS

Above all things the greatest care must be exercised in the making and selection of proper strings. They should be made to order and suited to the especial demands of individual violas. By this precaution much of the "ungrateful" quality associated with the viola, will be avoided and its real beauty and strength of tone be developed. The C string especially, whose "foggy" quality, due to too wide vibration for the length of the string, is the bug-bear of players, should be selected with the greatest care, and the employment of a gut string wound with copper, not silver, and having no silk sub-layer, will be found the most satisfactory even if harder to play upon. Possibly in the future a more perfect C string wound with a filament of bell metal may be evolved. Further, the D string should be of gut and not of aluminum as is now commonly the case. Let the performer, thus equipped, remember that his left hand should have the fleetness of the violinist and his right the strength and firmness of the cello player, and we may expect to get the full pure tones of poignant beauty so near to those of the human voice, of which the viola alone is capable.

### NECESSITY OF A SPECIAL TECHNIC FOR THE VIOLA

It may be inferred then, that the viola demands a very special technic to bring out its full beauty:—how else, pray, could the A string, as it often does, be made to do the work of the violin E string, when such treatment is demanded? Obviously, only by a special study of the viola possibilities and by special viola keyboard acrobatics similar to those displayed by cello virtuosi, for example, in Haydn's cello concerto, which is written in an extremely high register. Composers have in fact, always, in their love of the viola tonal effects, written passages far in advance of the virtuosity of the performers and the tendency to make still greater demands is fully evidenced by modern works of excessive difficulty, as for example, Hindemith's sonatas for viola alone, opus 25, No. 1, and opus 25, No. 5.

### EUROPEAN EFFORTS TO FURNISH ESPECIAL TRAINING

Realizing the fact that a special technic for the viola was necessary and that the instrument was destined in the near future to take a more prominent part in musical development, the Royal Conservatory at Leipzig instituted, in 1881, a course especially for students of the viola. In 1894 the Conservatory of Paris followed suit, giving to specializing viola students the benefits of the advice and guidance of expert instructors. Only advanced pupils were admitted and among these we may note that there were several young women. Other European schools have since organized similar courses, with the natural result that the general level of viola playing has been raised, and a body of young players understanding more fully the possibilities of their instrument has emerged from the schools to fill orchestra and quartet positions. There still remain, however, a surprising dearth of first class performers. Strange indeed, when we realize that the numbers of violin players of excellent calibre far exceed the real demand, and that in orchestra and quartet positions the pecuniary remuneration is practically the same for both violin and viola players of good quality. Thus two years ago when it became unexpectedly necessary to find two first class viola players for one of our largest orchestras,

it was with the greatest difficulty that one player only, who seemed qualified, could be found available in France, Belgium or Germany.

### CURTIS INSTITUTE TAKES INITIATIVE IN UNITED STATES

It seems strange that with numerous schools of music doing excellent work in training young students, and an ever increasing number of orchestras and quartets demanding a high type of viola players, no especial attempt had been made in the United States to make the supply equal the demand, until in 1924 the Curtis Institute of Music of Philadelphia took serious initiative in this respect, by offering very specialized instruction in the art of viola playing. Not only this, but in the far-seeing and broad-visioned scheme instituted by the president and directors of the Institute, the young viola students are offered opportunities for free scholarships and for general cultural and educational development, together with practical experience in ensemble and orchestra playing under the direction of great masters in these important branches. Important, because the majority of viola pupils look forward to holding orchestral or quartet positions. Even the most optimistic may well be surprised at the response that has met this new opportunity, and the keenness of the pupils and their resultant progress have amply confirmed the wisdom and foresight of those who instituted this new departure in musical training.

Certainly the reflection that in the existent excessive competition among large numbers of first class violinists, few only may reach the heights, while in the viola field, as yet, the demand exceeds the supply, should give aspiring young students good reason to consider the matter of taking up special viola training. Nor need they feel that the viola is any longer an ungrateful or secondary instrument. Too long has this doctrine prevailed, with a more or less openly expressed lack of faith in the possibilities of the instrument.

### VIOLA LITERATURE

As has been said, the viola has a fine literature and the very recent compositions for the instrument are works of great importance and beauty as well as of extreme difficulty, as for instance, those of Bloch, Hindemith, Bohmke and Florent Schmitt. The scores of the classic masters also contain passages for the viola as difficult as any for the violin, and demand real virtuosity. No longer may the viola desk be occupied by decrepit or indolent ex-violin players. New times, new ideas, new difficulties are demanding, nay calling aloud, for a higher type of player, who shall come to his task with a complete equipment of technic and a thorough understanding, appreciation and even affection for the unique and appealing beauty of tone of the viola. Nor need such an one feel that his virtuosity will count for nothing. Let him consider well this summary of original compositions for his instrument:

Thirteen compositions for viola with orchestra  
Twenty-seven sonatas for viola or viola and piano  
Twenty suites and concertos for viola and piano  
Ten books of studies  
Twenty-one small pieces.

Certainly with all of this literature, he is under no need of playing "arrangements" of violin scores, so often entirely unsuited to the timbre and style of the viola; or if necessary to add to his repertory, let him consider rather borrowing from compositions for the cello. There are certain ones that are even better adapted to the viola than to the original instrument, for example some of the Bach sonatas for the cello.

Such are the considerations that lead me to look forward with confidence to a future of increasing importance for an instrument of such inherent worth and nobility as the viola, and to believe that when the public knows the viola as well as it does the violin and the cello, it will appreciate at their true value the fine qualities of its tone and the viola soloist will no longer be the *rara avis* he is at the present day.

## METROPOLITAN-OATS

By Frances Taylor Patterson

I suppose in these days of motors I ought to be very grateful that I have so snug a berth here at the Metropolitan. Not so long ago my immediate ancestors used to pull the smart broughams of Knickerbocker's aristocracy when they came to take their places in the resplendent "Diamond Horse-shoe." There was work and a-plenty for all of us. It was easy enough for a horse to take the bit between his teeth and get a permanent position, steady work and full pay. But now I am thankful to get night work on Gatti-Casazza's payroll with short hours and a short season from November to April. It is terrible—the high cost of oats. But still I am thankful that Siegfried cannot go hunting in a Ford, and Radames cannot return triumphant in a Cadillac.

I have had a good many important roles. One that I especially like is when I come on with the landgrave in Tannhäuser. The only trouble is that a good deal of the effectiveness of my entrance is spoiled by those two ridiculous English hunting dogs. Their names are Donner and Blitzen, but there is nothing German about them except their names. They should have been translated into dachshunds to match the libretto. They seize the center of the stage for their aria and attract much attention by straining at their leashes and cavorting madly up and down the stage aping the nimble manner of Rigoletto. But I notice Olin Downes never gives them any space at all and they have not a single clipping in their files showing favorable comment from Deems Taylor or Richard Aldrich. The only critic who has ever mentioned them is Miss Doggerel who gave them a line or two in "The Kennel Courier." She called Donner a rising coloratura and Blitzen a baritone of power and promise. But then she has been intimidated because she knows very well that their bite is better than their bark. She cannot afford to ignore them. As a matter of fact they are just publicity hounds. They hog the whole scene and ruin my entrance. It isn't fair that I have not been given a neighboring part. There is nowhere one feels more bitterly being a dumb animal than on the Metropolitan stage.

However, there are, as I have said, compensations. It is something to fraternize with the musical geniuses of several continents. I come of noble ancestry. It is a tradition in our family that we are descended from Pegasus. My great-grandfather carried a spangled circus rider on his back, and a publicity man who must have recognized the traits inherited from Pegasus, blazed him as "the winged horse."

Unfortunately I was not brought up in the stage tradition. My mother married beneath her and as a result I was forced into the Fire Department. It was a brave and valorous calling, but it was purely physical. There was no time at all for the cultivation of the arts. Now I am glad that the hook and ladder goes by gasoline and I can spend my middle years surrounded by beauty and music. Of course the Fire Department job is somewhat against me. Everyone knows that I come from "the people" and they know I have not much of an aesthetic background. You see it was this way. Smasher, the nice white horse whom you have probably noticed in Götterdämmerung, played the part for years, but he got glanders and I was brought in to substitute for him. I was terribly frightened. I had never been on a stage before in my life. When I saw the glare of the footlights I thought they were flames and, true to my fire-fighting training, I dashed madly forward. Someone grabbed my bridle in time but not before I had stepped on Brunhilde's foot. The accident nearly cost me my job. They made such a fuss about it, you would have thought the prima donna sang with her toes. Of course I had to explain what had happened and now everyone knows of my low origin.

I forget all this, however, when I am listening to the music. I feel it is one way of saying prayers. I love to hear Wolfram singing to the Abend Stern, and I love to hear Tosca grieving over the death of Mario, or to Lucia going lyrically mad. I stand in the wings and imagine I am Pegasus and I look tenderly at the papier-mache cow that they carry on when they sing Glory to Isis. I play that she is lo, the milk white heifer, goaded by the jealous Juno. Of course she is not white at all. She is gold and shiny and she does not look as if she could ever swim the Bosphorus. But then neither have I wings on my feet.

Sometimes at night when I am alone in my stall the ghosts of the hours that have been sung away out there on the stage come to haunt me. They are the stilled lips and the silent tongues of all the brilliant throng that have exercised their magic these forty years and then returned to dust. They were the priests and the priestesses in this Temple of Music offering antiphons from Wagner and liturgies from Puccini. They were vestals keeping alive the fire of lyric splendor for the Great God Music. Only at night when the Opera House is very quiet do they find their voice again. They can not bear that there should be silence in their Temple of Sound. So after the performance their ghosts come lilting back in the form of slim little silver notes. It is so eerie, I shiver and wish I had my horseblanket over my ears to shut them out. Perhaps all this is because I am descended from Pegasus. I cannot get over my divine origin more than I can live down the Fire Department.



## VIENNA OPERA GIVES NATIVE COMPOSERS A CHANCE

Operas by Grosz and Bittner Produced—I. S. C. M. Does Schönberg's New Piano Suite—Buhlig Plays New Concerto

VIENNA.—The much-bewailed native composer does get his chance now and then, even at the Vienna Staatsoper. And, lo and behold, this time it was a composer who is barely in his early thirties and who, moreover, may with allowances be termed a modernist! I am speaking of Wilhelm Grosz, the young Viennese, pupil of Franz Schreker, and composer of many chamber music and vocal works which have enjoyed some vogue with the moderate moderns, and his opera, Sganarelle. Its recent production would certainly be a feather in the Staatsoper's cap, were it not for the fact that Alban Berg, a really radical Viennese composer, had to go to Berlin to hear his opera, Wozzeck, which the Vienna Opera refused as "unperformable." (Salome was just as unperformable twenty years ago, not to speak of Elektra.)

The Vienna Opera plucked easy laurels with Sganarelle, for it is certainly not difficult to produce, and little pains had been taken to perform it properly, aside from the purely

intricately woven themes and voices, from memory, acted wisely in playing the whole work twice. At rehearsing much of what had seemed enigmatic, both formally and contrapuntally, suddenly became clear, at least to the more discriminating in the audience.

### FRANCO-AMERICAN

Louis Gruenberg's Poème for cello and piano was the next dish in the cosmopolitan bill-of-fare, and it proved less spiced but more fragrant—even if its fragrance is derived from a French perfume bottle. Gruenberg's versatility allows him to exhibit a determined 100 per cent. Americanism (vide Daniel Jazz!) with the same ease with which he moves on the elegant parquet of a French drawing-room. His house-gods, judging by the Poème, are César Franck and good old Massenet. Max Butting's quintet, opus 22, for woodwinds and strings, is more "high-brow," but in this piece at least the composer's inventions are far ahead of his ability to develop them. Not so Felix Petyrek, who shows careful workmanship in his Two Fugues and in a Suite on the Name of My Physician (S-c-e-g-e). Trifling? No! Just remember that a rather good musician elaborated with profit on the inviting name of B-a-c-h.

### BUHLIG AND A NEW CONCERTO

Emil Bohnke's new piano concerto was anticipated with some interest—not only because Richard Buhlig was announced to play it but also on account of the good things heard about Bohnke's talent. His earlier violin concerto, which Georg Kulenkampf from Berlin played remarkably well, turned out to be a bit academic, notwithstanding some modern trimmings. The piano concerto, however, told a different story. Here is a man with distinct Straussian leanings in his vigorous melodies and instrumental opulence, not to speak of the orchestral colors which, in the last movement, spring directly from Elektra. But Bohnke has, what is more important, also the Straussian fire of yore, and the genuine dramatic spark. The concerto is strongly theatrical music, thrilling if often crude, but never uninteresting.

The piano in Bohnke's concerto is a member of the orchestral family rather than a solo instrument. It takes a man of Buhlig's tone power and interpretative energy to

hold his own amid the dynamic climaxes. This Buhlig did, and more. He held the attention from beginning to end, and emerged victoriously from his heroic task. In Brahms' B flat major concerto, moreover, Buhlig reaped a triumph such as is not often witnessed in a Viennese concert hall. Engagements as soloist of the Konzertverein and of the Workers' Concerts were offered him then and there, immediately after his Brahms performance—which proves that a real personality is doubly welcome in these days of walking player-rolls.

### THE ARISTOCRATIC TRADITION

It has often been said that nowhere in the world is music more closely wedded to a great old tradition than at Vienna. Every one of the beautiful old aristocratic palaces of the city seems to tell a story of the great masters who lived here to write and perform their immortal works. Time was when Vienna was the city of high-born Maecenases of the fine arts, whose names have gone down in the biographies of the great classics, Haydn, Mozart, Beethoven. I do not know whether the Counts Schönborn have a place among the Esterhazys and other great art-lovers of that time, but one loves to believe it when hearing a concert in their virtuoso baroque palace at Vienna, built by the great Fischer von Erlach and now inhabited by Mrs. Jerome Stenborough, American by marriage but Austrian by birth, and sister to Paul Wittgenstein, the one-armed pianist.

Wittgenstein is likely to make history himself by the creation of a new species: the piano concerto for one arm only. Erich Korngold, Franz Schmidt and Serge Bortkiewicz have written concertos for him, and the latest additions to his unique repertory are the concertos by Richard Strauss and Rudolf Braun which he recently performed, in the marvellous music hall of the Schönborn Palais, before a number of invited guests. Strauss' Parergon has been previously reviewed, and further critical comment would seem superfluous. It does not plumb the depths of musical art but contents itself to serve its avowed purpose; to furnish the remarkable pianist with a brilliant vehicle for the exhibition of his doubly admirable technic—and for a musicality of unusual merit. Braun's new concerto is less of virtuoso music, softer in its colorings and contours and more bent on sentiment than on pianistic display. In the last movement Braun vies with the composer of Petrouchka in the humorous employment of Lanner's famous Schönbrunner Waltz, and it is not his fault if he does not come up to the dazzling Russian's diabolical wit—for who could? PAUL BECHERT.



PAUL WITTGENSTEIN,

Viennese pianist, whose career was interrupted by the loss of his right arm, in a war accident, and who now specializes on piano concertos for one hand only. Richard Strauss is one of the composers who have written concertos for him.

musical side, which benefitted from Conductor Robert Heger's painstaking diligence. But oh!—the staging. The short period of progressiveness which began—and ended—so far as the Vienna Opera is concerned, with Pirchán's designs for Boris Godunov, has once more given way to Alfred Roller's old-fashioned methods, and the stage management, what little there was of it, was abominable.

### MODERN "OPERA BUFFA"

What excellent opportunities Sganarelle would have offered to a really imaginative stage director, though the book, based on Molière's comedy, The Forced Marriage, is far from good. It is the work of Dr. Robert Konta, a Viennese critic who has failed as an operatic composer and seems to labor under the misapprehension that a bad composer must needs make a good librettist. He has turned Molière upside down, and what began as a farce ends as a psychological drama, with Sganarelle, the comic figure, suddenly turning philosopher. Two figures are interpolated by Konta in Molière's play, or rather substituted for the two philosophers of the original piece. They are two muscologists, of whom one is a modernist and the other a reactionary. Their gossip and heated discussions might have appeared funny on the stage—even if their remarks are mostly swallowed by the orchestra—had the stage management not been so hopelessly sober. At the end, they reappear for a sort of epilogue and exchange some caustic remarks on Grosz's opera, with one denouncing the composer as a bald-faced humbug and the other as a great revolutionary.

### TOO MUCH OF A GOOD THING

The truth, as always, lies in the middle. Grosz is surely not a revolutionary, nor indeed a conservative. His talent is manifest and speaks clearly from the often fine invention of his melodies, and from the deft contrapuntal treatment of his orchestra. But this virtue becomes a drawback as the evening proceeds. Grosz' contrapuntal exuberance tempts him to obscure his melodies by a wealth of "inner voices," and to dissolve his melodic outlines into an abundance of counteracting orchestral phrases. His melodies are as restless as his orchestra, constantly fluctuating and never in repose, and what is appropriate in a chamber ensemble destroys homogeneity when applied to a big symphonic orchestra. There is again in Grosz' maiden opera some of that pernicious fluency of utterance which breeds superficiality and has ever marred his compositions. But, let it be stated, the love scene (nursed by the trio from the last act of Der Rosenkavalier) reveals a note of seriousness and sincerity that is new to this composer. Sganarelle is Grosz's maiden effort in opera. He will profit from the experience, for his adaptability and mental versatility are beyond question.

### "INTERNATIONALS" GET BUSY

The Austrian section of the I. S. C. M., has made Julius Bittner its new president, and enlarged and strengthened financially, has taken up its work for the season, opening with a rather mixed program which proves that it has learned to adjust its extreme tendencies to practical requirements. Schönberg's Piano Suite, opus 25, was the high light of the evening and an instructive experience. Those who decry Schönberg as a Bolshevik will be astonished to find that his revolutionary ideas and his new twelve-tone scale do not interfere with his reverence for classic form. To grasp the suite at first hearing is impossible, even for the highly trained ear, but Eduard Steuermann, who carried out the Herculean task of winding his way through this labyrinth of

## NEW TEATRO DI TORINO HAS AUSPICIOUS OPENING

Rossini's Italiana and Strauss' Ariadne Perfectly Produced—Strauss Conducts Concerts

TURIN.—On November 26, 1925, in the presence of His Royal Highness the Prince of Piedmont and a truly magnificent audience, a new theater was inaugurated in Turin. The event in itself would have had no special importance if this Teatro di Torino had not been born with a very special aim and character, but fact is that this is not one of the usual speculative ventures in which art must depend upon profit. It is, rather, the realization of an artistic project nurtured by a group of intellectuals, by virtue of an endowment by one of the great leaders of Italian high finance, Sig. Riccardo Gualino, and directed by the writer of this article.

Having formed themselves into a company—the Società degli Amici di Torino—and being supplied with the largest financial means ever placed at the service of an artistic undertaking in Italy, this group of idealists proposed to offer the Italian public a theater where performances may be staged with one aim only, i. e. artistic success. For this purpose an old theater with a glorious past was purchased, completely transformed and modernized, furnished with the most perfect mechanism, and elegantly decorated within the limits of sober good taste and classical severity. The greatest theaters of Europe were visited, examined and studied in the minutest particulars, and from each the best was taken, so that the Teatro di Torino might become what indeed it is—a model of its kind.

For months and months public attention, kept alive by the press all over Italy, has followed the progress of the work and now at last the Teatro di Torino has had its solemn bap-

tism with the production of one of the most charming and least known operas of Rossini, l'Italiana in Algeri, conducted and staged by the excellent young conductor, Vittorio Gui.

### ROSSINI'S ITALIANA IN ALGERI

In the rapid evolution of Rossini's genius, l'Italiana in Algeri and Il Tiro in Italia, composed in 1813 and 1814, represent the supreme moment in the detachment of the Rossinian spirit from the forms of eighteenth and nineteenth century comic opera. They mark the beginning of that very brief Rossinian cycle which, culminating in the Barbiere di Siviglia, declines and closes with the Gazzetta and the Califo di Bagdad. In the Rossini of the Italiana in Algeri a "renewal" takes place analogous to that of Paisiello when, having touched the apex of the purely local Neapolitan farce in the Socrate Imaginario, he abandoned it and, very slowly turned towards a more broadly Italian comedy.

Here, in the Italiana, the manner is still farcical and eighteenth century, but the artistic meaning and the spirit are completely Rossinian. We see antiquities and restorations, things customary and novelties, and as always in Rossini we see the dramatic intention, which is powerful, even through few and fleeting allusions. Under the expert and vigilant eye of Vittorio Gui this revival was most successful; one seemed to be listening to the hundredth performance rather than to the first, so thorough and minute had been the preparation.

Among the interpreters, Conchita Supervia (Isabella), an admirably clever singer of a musical precision rarely to be found nowadays, and Vincenzo Bettoni (Mustafa) with a fine, sonorous flexible voice, were outstanding. Worthy of note is Carlo Scattola, who never exaggerated his part of the comic Taddeo. Tedeschi grappled successfully with the arduous role of Lindoro, while Gubiano (Haly), Corrado

(Continued on page 11)



Studio Fotoelectric, Turin

INTERIOR OF THE NEW TEATRO DI TORINO IN TURIN, ITALY.

### Harold Morris in New York Recital

Harold Morris, a well known pianist-composer of New York, will give a recital in Aeolian Hall on January 16 at which he will play the Schumann Symphonic Etudes, the Beethoven Waldstein sonata and a group of num-



Photo by Schloss

HAROLD MORRIS.

bers by Charles Griffes (who was a warm personal friend of the pianist), as well as two new manuscript compositions of Marion Bauer.

Mr. Morris recently appeared in Chicago with much success, the Playhouse where he played being crowded to capacity. The Chicago Daily Journal, in commenting on the recital, stated: "There was something extraor-

dinary pleasing in his playing. He has a rich and pleasing tone. He is bold and insistent. Morris is constantly seeking . . . the individual response which is typical of a young poet." The Chicago Daily News said: "He showed a brilliant technical endowment, a sense for tone shading, and a refinement in musical taste." According to the Chicago Daily Tribune, "He is a young man with talent . . . his music making is logical and interesting."

### Pedagogy Class for Advanced Students

CLEVELAND, OHIO.—An announcement of importance has just been made by the Cleveland Institute of Music of the opening of a pedagogy class for advanced students and teachers of the violin. Andre de Ribaupierre, head of the violin department of the school and conductor of the two school orchestras, will give the course. The flare for teaching seems to run in the family as his brothers conduct three conservatories in Switzerland.

The pedagogy courses which will begin at the opening of the spring term, February 8, will be designed for teaching of all grades, and special attention will be paid to the training of advanced students who are aiming for a teacher's certificate.

"It is particularly necessary for the young teacher to know what to do with the student who is very young, or average, or very little gifted," de Ribaupierre explains. "It is easy enough to teach the gifted student, the student with talent, but it takes broad knowledge to be able to teach the beginner who has little of anything except a willingness to 'take lessons.' Too many of the young teachers have no idea of what to do with such pupils. My pedagogy course will help them." R.

### Claude Warford's Summer Session in Paris

"Why am I going to Paris to teach during the summer? Well, why not?" said Claude Warford, with an accent on the not. "Hundreds of foreign musicians come to America to teach American pupils, yet no teacher more thoroughly understands the American voice and temperament than the American vocal instructor."

"Paris is overrun with students during the summer. Hundreds go for a good time and sightseeing, but many like to combine serious study with their good time; in fact, it helps them feel that they are adding something of real value to their trip. That was brought to my mind very forcibly last summer, when I curtailed my summer session in New York to go abroad, renew old friendships, and find a well earned vacation."

"Before leaving France no less than half a dozen American singers came to me asking about 1926 lessons. 'Next summer,' I answered, not quite knowing that I would definitely decide upon such a course. I talked with the distinguished old master, Trabadello, who also said, 'Why not teach here during the summer?' and Felix Leroux, chef de chant of the Opera, made the same query. After much

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deliberation, I decided that it would be a fine thing to change the locale of my studio for three months each year; I would benefit by the change, and American students would have another teacher in Paris who understood their needs. Mons. Leroux, by the way, I have engaged as one of my associate teachers; he will be in charge of the operatic repertory.

"You ask me, 'Why engage a French master, after so much talk about the American teacher?' Because Mons. Leroux is a specialist in just that line of work! So is Mons. Maurice Bonneville a specialist, in charge of the diction classes. Besides, I realize fully the educational and cultural advantages of being able to secure French diction

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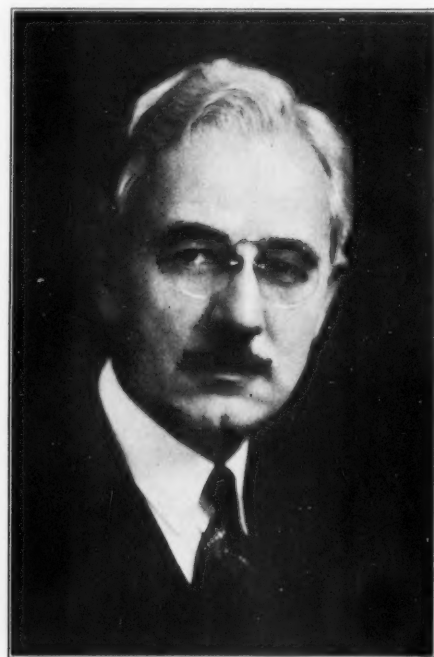
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first hand, and how association with the French people augments such study.

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### De Seguro Associate Artistic Director of Los Angeles Opera

Richard Hageman, general artistic and musical director of the Los Angeles Grand Opera Company, and Merle Armitage, general manager, have engaged Andres de Seguro as associate artistic director of the Los Angeles Grand Opera Company.

### Myra Hess to Arrive Soon

Myra Hess will arrive in America early in February, sailing on the S. S. Paris February 3. This will be Miss Hess' last concert tour in America for the next two seasons and she is solidly booked until May. Her first appearance in this country will be at Rochester, followed by her New York recital at Aeolian Hall, February 18.



### Friends Mourn Loss of Thomas S. Lovette

As already announced in the *MUSICAL COURIER*, Thomas S. Lovette, the Welsh pianist, teacher, and composer, died at his home in Washington, D. C., on December 16. Hundreds of friends and students throughout this country and abroad mourn his loss.

The funeral services, which were held in his Washington studios, were conducted by the Reverend J. J. Muir, Chaplain of the United States Senate, assisted by the Reverend Samuel Judson Porter, both friends of Mr.



Photo by Cluck's Studio

THE LATE T. S. LOVETTE.

Lovette of years' standing. Under the direction of H. H. Freeman, organist of St. Paul's Episcopal Church and a personal friend of Mr. Lovette's, the quartet of that church sang an arrangement by Mr. Lovette of the Welsh air, *All Through the Night*; *Lead Kindly Light*, to the Welsh tune; and *The Kingdom of Our Gracious Lord*, a choral written by Mr. Lovette. The honorary pallbearers were Secretary of Labor Davis, Senator Morris Sheppard of Texas, E. C. Plummer of the United States Shipping Board, and Dr. James E. Ament, president of National Park Seminary. The active pallbearers were F. I. Jones of the Farm Labor Bureau, Department of Labor, Edward Droop, Daniel Edwards, Griffith Evans, David Roberts, and Peter Faerber.

Born in Maesteg, Wales, forty-nine years ago, Mr. Lovette commenced the study of music at nine years of age. At eighteen, he entered the London Royal Academy of Music, where he spent three years, winning many coveted

medals as well as a five-year free scholarship to the Leipzig Conservatory. Within a short time after entering the Leipzig Conservatory, he was made an assistant of his master, Herr Teichmüller, and later he taught privately. Many of his pupils at that time have since achieved honor and fame. Among these are Rudolph Breithaupt, the celebrated Berlin teacher, who says, "I was first made acquainted with the principle of arm-weight from Lovette. I had studied for years and never heard a sensible solution for piano movements or a rational system until I met him." Also LeRoy B. Campbell, who in his work on *Modern Pianoforte Playing*, says, "It was left to very recent investigators to discover the true underlying principles. Some of these modern investigators are Breithaupt, Matthay, Godowsky and Lovette."

Mr. Lovette was especially well known as a technic specialist and a true exponent of relaxation and arm-weight, which, in the true sense of their application, originated with him during his Leipzig career.

Thirteen years of his life after coming to this country were spent in building up a conservatory of music in connection with Baylor College, Texas, which became one of the largest in the Southwest, and where he did phenomenal work.

Besides the immense amount of teaching done by Mr. Lovette, he was heard frequently in recital and was often spoken of as a master pianist. His final appearance as a pianist was in a recital at National Park Seminary in October. In November, he was heard for the first time in many years as organist, playing on the new organ at the Washington Auditorium when he also directed a choir, during the recent Congressional Convention. He also acted as adjudicator in November at the Eisteddfod held in Wilkesbarre, Pa.

Mr. Lovette was also known as a lecturer, writer and composer. As a lecturer, his recent lectures on *The Mystery of the Piano String* and *The Piano as a Wireless Instrument* won him recognition from scientists as well as musicians. Many of his articles have appeared from time to time in leading musical papers, and he leaves a book on the *Pedagogy of Piano Playing*, practically ready for publication, besides many musical compositions.

Mr. Lovette leaves a widow, Eva Whitford Lovette, well known as a singer and teacher.

The place occupied by Mr. Lovette cannot easily be filled. Indeed, in view of his varied recent activities, as well as of his distinguished career extending over so many years, Mr. Lovette's death comes as a distinct loss to the musical world, where his name will live.

### New Year Ushers in Contracts for Meisle

With fifty-seven concert engagements so far this season to the credit of Kathryn Meisle, contralto of the Chicago Civic Opera Company and the Los Angeles Opera Company, the New Year has already ushered in a large volume of contracts for the season of 1926-27 for this popular artist.

A western tour of fifteen concerts has been closed for Miss Meisle in addition to five eastern appearances. A number of these contracts are from requests for the present season which could not be accepted on account of her heavy schedule. Miss Meisle's phenomenal success with the Los Angeles Opera Company this past October, which prompted the critics to write of her as the "sensation" of the Los Angeles season, has brought her a re-engagement for the company's two-weeks' season in October, 1926.

### The Lhevinnes to Play in Havana

Evans & Salter announce the appearance of Josef Lhevinne, the noted pianist, in a series of concerts at Havana, under the

### PRIZES AND SCHOLARSHIPS

[The *Musical Courier* will endeavor to keep this department up to date and to that end requests that all notices and prospectuses of musical prize contests be sent to the *Musical Courier* so as to be included in this department. It will be found that in each contest the name and address are given, to which intending candidates may apply directly for further information. Manuscripts are submitted at the risk of the composer.—Editor's Note.]

The Society for the Publication of American (Chamber) Music—Manuscripts should be sent under nom de plume to William B. Tuthill, 185 Madison Ave., New York.

Philadelphia Exposition—\$3,000 for opera in English to be submitted before March 1, 1926; \$2,000 for symphony, \$2,000 for ballet, pageant or masque, \$500 for choral suite of three or four numbers, to be submitted before April 1, 1926. For further particulars address Henry S. Fry, c/o Sesquicentennial Ass'n., Independence Hall, Philadelphia, Pa.

Dayton Westminster Choir—Three awards, amounting to \$500 for the best a cappella compositions for chorus of mixed voices by an American composer. Contest closes May 1, 1926. Send manuscripts to Mrs. H. E. Talbott, Callahan Bank Bldg., Dayton, Ohio.

National Federation of Music Clubs—\$1,000 for symphony or symphonic poem; \$500 for choral for mixed voices; \$500 for three-part chorus, women's voices, medium difficulty; \$100 for song by woman composer; \$100, cello solo. Open to American composers. Competition closes October 1, 1926. Address inquiries to Mrs. Gertrude Ross, 2273 Holly Drive, Los Angeles, Cal.

Pulitzer Traveling Scholarship—Annual scholarship, valued at \$1,500, to American student for a composition in extended form—sonata, symphonic poem, etc. Application blanks and detailed regulations may be obtained, before February 1, from Secretary of Columbia University, New York City.

auspices of the Sociedad pro Arte, an organization representative of the culture of Cuba's capital. These concerts are part of a second tour by Lhevinne this season, the first being on the Pacific Coast and including important eastern and midwestern cities en route, the second extending through the southern states and embracing Florida, whence he goes to his Havana engagements in February. In one of the Havana concerts Lhevinne will be assisted by Rosina Lhevinne in a program for two pianos.

### Margaret Northrup's Quality "Rare"

Following Margaret Northrup's Philadelphia debut at the Academy of Music on December 28, when the Philadelphia Orchestra accompanied a performance of *The Messiah*, the critics were unanimous in their praise of her art. The *Record* stated: "In Miss Northrup we have an agreeable addition to the ranks of oratorio singers. She not only has an unusually good voice, very clear and high, but she also has artistic intuition and a remarkable feeling for color, her interpretations of the famous arias allotted the soprano partaking of a spiritual quality that is indeed rare."



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## FOREIGN NEWS IN BRIEF

## LONDON

**NEW SINGER FOR COVENT GARDEN.**—(London) According to the Sunday Times a Lady Armstrong will make her debut at Covent Garden next spring. Before she married Sir George Armstrong last July, she was known abroad as Mme. Emilia Mizza, and has appeared in various French opera houses. M. S.

**ANOTHER DOLMETSCH FESTIVAL.**—(London) The Haslemere Festival of old music, organized by Arnold Dolmetsch last year, is to be continued, according to private advices, a week of concerts being planned for September, 1926. C. S.

## PARIS

**A NEW "MOZART" OPERA.**—(Paris) The great success obtained by Madame Yvonne Printemps in Mozart, the new play of Sacha Guitry, with music by Reynoldo Hahn, has inspired Louis Masson and George Riceu, directors of the Opéra-Comique, with the idea of asking the two authors to rewrite the play as an opera-comique. Their intention is to produce it in March and Mme. Printemps will sing the leading role of the adolescent Mozart.

**CHALFONT ACCLAIMED AS MIMI.**—(Paris) After a debut as Mimi in La Vie de Bohème in the Royal Opera of Liège, which was hailed by all critics as highly successful, Lucille Chalfant came to Paris for a few days to get together all the costumes necessary for her coming season at the San Carlo in Naples. It is not yet settled in which opera she will make her debut here.

**BRUNEAU OPERA FOR PARIS OPÉRA.**—(Paris) It is rumored in musical circles that the lyric drama, Angelo, tyrant de Padoue, music by Alfred Bruneau and an libretto by Charles Méré, will be given at the Opéra. The text was taken from Victor Hugo. It is expected that Franz, Huberty and Reuand will sing in the opera. The role of Tisbé remains yet to be cast. Director Rouché of the Opéra has also received the score of a new opera by Raoul Brunet, founded on the text of La Tentation de saint Antoine of Gustave Flaubert. It is stated that the form of the work is entirely novel. Mr. Franz has been asked to create the part of Satan. N. DE B.

## BERLIN

**BERLIN OPERA TO BE RENOVATED AT LAST.**—(Berlin) The general management of the State Theaters and the "Kulturministerium" have at last decided to start work on the architectural extensions and improvements of the Berlin Staatsoper. These were already planned before the war, but were postponed because it was the intention to build an entirely new Opera House where the Kroll Opera now stands. The Kroll now has been renovated, so this scheme is obsolete. According to present plans, the whole house is to be modernized, especially backstage, where a new fly gallery, a revolving stage, and all sorts of modern hydraulic appliances will be installed. The classical façade will, however, not be affected. This work will, of course, involve great expense and the state will therefore demand that the city of Berlin, which will greatly profit by the new house, shall bear part of the cost. C. H. T.

**BERLIN COMPOSER IN LIBEL SUIT.**—(Berlin) Klaus Pringsheim, composer and conductor, is suing the stage director, Erich Engel, for libel. The incident leading up to the suit occurred almost a year ago when Engel was staging Shakespeare's Coriolanus at the Deutsches Theater. Pringsheim was engaged by the management to write the music for the play, but had some lively differences with the director, after which Pringsheim retired and started suit. The case has been continually postponed on account of the non-appearance of Engel. But today a policeman was sent to accompany him so he at last found time to honor the court with his presence. C. H. T.


**BERLINERS PROTEST AGAINST BERNERS.**—(Berlin) At the performance of the Three Little Pieces for orchestra by Lord Berners, the English composer, under Kleiber's baton at the

Friday matinee concert in the Opera House December 18, such noisy protests arose from the audience that the management threatened to call the police. At the evening performance the work was received with icy silence. The ultra-conservative audience of these concerts probably objected to Berners' radicalism, and there is no political significance in its attitude. R. P.

**HANDEL'S CONTEMPORARY NEXT.**—(Berlin) Johann Adolf Hasse's opera, Solimano (1753), one of the most successful of the eighteenth century, has been revised, as far as the libretto is concerned, by Dr. Franz Joseph Ewens, and reorchestrated by Franz Rau. In its new form it is to have its premiere the middle of March at the Krefeld Theater under the musical direction of Rau himself. C. H. T.

## VIENNA

**VIENNA'S OPERA HOUSES THRIVING.**—(Vienna) For the first time in years, the Volksoper is doing excellent business. The singers, chorus, orchestra, stage hands and other personnel are working on a sharing basis under the leadership of Leo Kraus, a young Viennese conductor, and doing so well that the theater is now in a position to produce novelties. Doppo (Afterward), by Edoardo Graneli, was the first one, and two others are to follow: Schlaraffenland, an opera by Charles Weinberger (composer of several successful oper-



*"Completely captivated by the singer, an enthralled audience, loath to let Miss Peterson go, listened to this charming artist who repeated several of her songs and graciously added encore after encore to a most generous program. Miss Peterson has a voice of astonishing beauty—warm, full and rich—and of a wonderful flexibility and timbre. No little of her success is also due to her personal charm and beauty and her happy, joyful mood which she is able to transmit to her audience."*

*The Lincoln Star said the above about May Peterson, soprano, formerly Opera Comique and Metropolitan Opera Company.*

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ettas), and The Fairy Tale, a drama with incidental music by Franz Moser. The Staatsoper, too, has taken a new lease on life, the government bill providing for a larger subsidy for the Staatsoper and Burgtheater having been passed by parliament. The Austrian government, in the course of a parliamentary debate on the situation of the state theaters, emphatically denied all rumors to the effect that the theaters were to be turned over to private interests. P. B.

**STRAUSS RETURNS TO VIENNA OPERA AS "GUEST."**—(Vienna) The sensation of the week is the announcement of Die Stunde, a Vienna daily paper, that Richard Strauss has been engaged by the government (and if so, over the head of Director Franz Schalk), to return to the Vienna Staatsoper in January to conduct a guest season of four weeks, including a Richard Strauss cycle. P. B.

**HERR WALTHER VON DER VOGELWEID.**—(Vienna) The city fathers of Vienna are excited over a report according to which the Italian authorities intend to remove the monument to Walther von der Vogelweide, the German minnesinger in Bozen, now called Bolzano. The burgo-master thinks that in the event of this bit of misguided patriotism taking place, Vienna, where the historic Walther learned his art, has the prior right of possession, and he was duly empowered to take the necessary steps. R. P.

**MELCHIOR, VIENNA DEBUT.**—(Vienna) Lauritz Melchior, Danish tenor, soon to appear at the Metropolitan, has made

his Vienna debut as Tannhäuser and created a good impression with his stage presence and musicianship. P. B.

**AUSTRIAN GOVERNMENT FINANCES CHILDREN'S CONCERTS.**—(Vienna) In addition to financing the state theaters, the Austrian government has this year extended its educational activities to the concert field. A cycle of orchestral concerts is being given under the motto "German Music from Bach to Pfitzner," illustrating the evolution of German music from the classics up to our time. Many first-class soloists have been engaged. These concerts are given at very low prices for the benefit of the Viennese schoolboys and schoolgirls. P. B.

**MEMORIAL TABLET FOR HUGO WOLF'S HOUSE.**—(Vienna) A beautiful memorial tablet was unveiled on the house where Hugo Wolf lived, No. 3 Schwindgasse, Vienna. It was donated by the Oratorio Society of Vienna, which gave a concert prior to the unveiling, under Rudolf Nilius, its conductor. Hugo Wolf's sister, Frau Salomon, and his cousin, Vizensky, were present at the ceremony, also many musicians and artists as well as state and municipal representatives. P. B.

## ITALY

**COSTANZI OPENS AS USUAL.**—(Rome) The Costanzi opera season opened, after all, on the traditional St. Stephen's Day, December 26, with Zandonai's Francesco da Rimini, conducted by the composer, as Eduardo Vitale, the chief conductor, is still ill. Because of this illness it was impossible to open the season with Verdi's Don Carlos, as originally planned. However, Don Carlos will be the second opera, and Leopoldo Mugnone, the veteran operatic conductor and friend of Verdi, has been prevailed upon to come from Florence to conduct it. D. P.

**POPE DECORATES MUSICIAN.**—(Rome) Antonio Cicognani, vice-director of the Pesaro Conservatory, has been decorated by the Pope with the order of Commander of St. Gregory. D. P.

**AMERICAN ARTISTS ACCLAIMED IN FLORENCE.**—(Florence) An American artist who has won notable successes in Florence recently, is Eleanor Spencer, pianist. Miss Spencer was especially applauded for her interpretation of the Handel Variations of Brahms. The Amici della Musica have opened their season with a concert of chamber music by Ildebrando Pizzetti, executed by the composer, with Arrigo Serato, violinist, and Enrico Mainardi, cellist. The new trio in A, the novelty of the evening, was received with esteem. F. L.

## MISCELLANEOUS

**CASAS CONDUCTS AGAIN.**—(Madrid) Perez Casas' long illness is over at last and his first appearance this season with the Philharmonic Orchestra was the scene of an ovation. His program included German, Russian, French and Spanish music, the greatest success of the concert being excerpts from Rimsky-Korsakoff's Coq d'Or. E. I.

**PRAGUE'S MOZART MUSEUM.**—(Prague) An old house known as the Bertramka, a relic of the eighteenth century, which remains like an oasis in the bleak, industrial suburb of Smichov, is being transformed into a Mozart Museum. It was in this house that Mozart completed his opera Don Giovanni, shortly before its premiere, which, as is well known, took place in Prague. This summer the last owner of the house died, leaving the place to the Salzburg Mozart-museum. The Mozart Society of Prague will direct the place, and scattered Mozart relics are to be gathered for show in the two rooms. R. P.

**THE MONNAIE PRODUCES AN OPERATIC MIDSUMMER NIGHT'S DREAM.**—(Brussels) A new opera by the Belgian composer, Victor Vreuls, had its first performance at the Monnaie on December 11. It is a clever condensation of Shakespeare's Midsummer Night's Dream from the pen of Paul Spaak and retains the original title of the play (Un Songe d'une Nuit d'Été). The music, by virtue of its pure style, generous melodic line, delicate harmonic details and fine polyphony, is more valuable for its specifically musical qualities than its dramatic effect. Indeed it is somewhat too "absolute," though showing the master hand, and lacks sharp contrasts. This is Vreuls' second opera his first, Olivier le Simple, having been produced with success at the Monnaie. The new work was favorably received by the public. A. G.

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### Miura in World Premiere of Namiko-San

The Chicago Civic Opera is to be credited for having given the world the first performance of a fine and delicate opera, *Namiko-San*, by Aldo Franchetti, with Tamaki Miura in the leading role. It proved to be a valuable addition to operatic literature as well as adding a new and important role to the repertory of Mm. Miura, who has won a firm place in the affection of the American public. And not to be forgotten is the striking success the opera won both with public and critics. All this was doubly strengthened by the fact that this opera was sung in English and showed in no little measure how much can be added to the pleasure of the public when the words of the drama are within range of common understanding.

The story of *Namiko-San* is the tragedy of the wistful Japanese girl, the geisha delight of Prince Yiro, who is in love with a wandering monk. To save him from the jealous

as the company's guest gives to the opera a flower-like quality. The score of *Namiko-San* suits the petal-like fragility of charming Miura's voice. She sings the role in characteristic fashion and her instinctively gracious gestures and her wise sense of the important place a wardrobe plays in the success of a soprano contributed other pleasures to her performance. After its use at the auditorium, Miura and other members of the newly formed Manhattan Opera Company will take *Namiko-San* on tour through the country. They may do so with the assurance, that they have the most winning example to date of an opera written in English."

### TURIN

(Continued from page 7)

(Elvira) and Masetti Bassi (Zulma) all helped towards the success of the performance.

### STRAUSS' ARIADNE

After a few grand orchestral concerts, two of which were conducted by Richard Strauss, who came to Turin expressly for the purpose, followed the second opera of the first season, namely Strauss' *Ariadne a Naxos* (*Ariadne auf Naxos*), never before produced in Italy. Great had been the expectations regarding this opera and the evening registered a real triumph, both for Strauss, who was present at the performance, and for Gui, the conductor, as well as the orchestra and the artists.

The opera was performed with care and vivacity, and sumptuously staged. The singers had been chosen not only for their vocal qualities but also for their physical fitness for the parts, from Arangi Lombardi (*Ariadne*) and Pasini (*Zerbinetta*), down to the smallest role. The performance also attained absolute perfections, thanks to the numerous rehearsals and the meticulous leadership of Vittorio Gui and the artists, who one and all gave their best and played the comedy with vivacious elegance. The mise-en-scène under the direction of Dr. Erhardt, of Stuttgart, was splendidly thought out, and the scenery, by Dr. Pils, had the importance of paintings. Thus, in less than three weeks from its inauguration the Teatro di Torino has shown itself quite equal to the difficult task its directors had undertaken.

Aside from the results already achieved the season's program includes Gluck's *Alceste*, Ravel's *L'Heure Espagnole* (first performance in Italy), Malipiero's *Sette Canzoni* (first performance in Italy), *La Rappresentazione di Abramo e Isacco*, drama by Feo Belcari, with music by Ildebrando Pizzetti, as well as numerous symphonic, choral and chamber music concerts.

GUIDO M. GATTI.

### Crooks Beyond Comparison, Says Critic

At least that was the heading that appeared in the Montgomery, Ala., Journal after Richard Crooks' recent appearance in the southern city in recital. An extract from the highly laudatory article follows: "Artistry has been used without the finest discretion as to words until its force is marred, but as the work of no other American singer is described Richard Crooks' marvelous ability and personality. In his interpretation of Handel's *Love Sounds* the Alarm and the aria *M'appari*, from *Martha*, and later in *Love is Mine*, Gartner, he displayed sufficient power to meet any demands that might be made of a tenor. On the other extreme his delicate but complete mastery of the gloriously flexible voice shown in *Wiegenlied*, Brahms, and *O Komm im Traum*, Liszt, was beyond the power of words to portray. There are no voices with which to compare Richard Crooks. It seems to have no limit. The range is most extraordinary. There is far more power and breadth than in most grand opera tenors, yet no tenor has matched him in delicacy of phrasing and purity of tone. Song after song he sang in which the suppressed work required so much greater ability than volume of sound would require. The Montgomery Concert Course, in the years it has brought pleasure to its music-loving public, has never brought a greater artist."

### Ladley McBride Entertains

At her studio, December 27, Ladley McBride gave her first monthly musicale which was thoroughly enjoyed artistically and socially. Alma O'Hare, soprano, and one of Miss McBride's advanced pupils, who is singing professionally and achieving success at all of her appearances, gave a program of French, English, German and Italian compositions, in which she revealed a fine voice of good volume. Her style and interpretations were delightful and her diction clear and distinct. She was heartily received by the good sized attendance. The assisting artist was Annette B. Sher, a young and talented pianist, who interpreted artistically and brilliantly numbers by Glinka, Henselt, Chopin and Liszt. She is indeed a promising musician.

### Los Angeles Club Hears Gustlin

The Saint Cecilia Club of Los Angeles, one of the exclusive musical organizations of the city, presented Clarence Gustlin, pianist and American opera lecturer, before its members and invited guests on January 4. This is the first club to hear Mr. Gustlin's presentation of the new Cadman opera, the *Witch of Salem*. Mr. Gustlin left immediately after this performance to fill a several months' season of engagements throughout the East and South.



THE ANCIENT JAPANESE PRINCE AND HIS LITTLE FLOWER.

A romantic moment in the new Japanese opera, *Namiko San*, given its world premiere on December 11 by the Chicago Civic Opera Company with the famous Japanese soprano, Mmc. Tamaki Miura, in the title role. The score and libretto (in English) are by the Italian-American composer, Aldo Franchetti, who conducted the first performance. Chicago music critics hail it as a worthy companion to *Madame Butterfly* in Mmc. Miura's repertory. After the opera Mr. Franchetti received the David Bispham Memorial Medal from the American Opera Society of Chicago "for his fine composition and its aid in forwarding American opera in the vernacular."

wrath of the Prince she intercepts the thrust of his sword with her own body. Besides the leads there are smaller parts, notably that of a faithful gardener whose love of *Namiko-San* is gently felt at the opening of the play and contributes a very beautiful touch at her death at its close. A well interpolated love scene between two of the minor personages brought a brief but splendid passage into Franchetti's score and allowed little *Namiko-San* to hover in the evening shadows wistful of an ideal love which she was brought only cup-brim near to tasting.

In reviewing the performance, the Daily Journal of Chicago says: "*Namiko-San* is a short work in English, lyric in style, forceful in its climax and touching in its close. The title role intended for Tamaki Miura and sung by her

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## NEW YORK CONCERTS

## JANUARY 3

## Leginska and the Philharmonic

Ethel Leginska is to be much admired! When first she wielded a baton in New York last season many went to scoff, but remained to applaud. Regardless of the adverse criticism about a woman conducting which it was natural to suppose her appearance would result in, this plucky young woman went straight ahead conducting, and with each appearance has made a step forward in this phase of her art. In Hollywood, Cal., last summer she was the sensation of the season, and in Boston not so long ago she came in for a large share of honors as guest conductor of the People's Symphony.

On Sunday evening, January 3, Leginska appeared at Aeolian Hall, conducting the New York Philharmonic Orchestra of eighty men, and giving much of her many sided art to be admired and enjoyed by the enthusiastic and very representative audience. One does not hesitate at all in saying that Leginska has made rapid strides in her work as conductor since last season. At all times she had the orchestra well in hand during the evening and there was a complete understanding between the men and conductor, which resulted in frequent brilliant effects during the program. One must also add that with each appearance in this city Leginska gains a firmer footing as a conductor, and she is certainly to be admired for having the courage of her convictions. Moreover, she did some beautiful playing in the infrequently heard concerto in C major, op. 11, by Weber, conducting at the same time. Greta Torpadie sang effectively Leginska's six nursery rhymes for small solo orchestra and soprano, the three most popular being Sleep, Baby, Sleep, Georgy Porgy, and Old King Cole, all of which were repeated. These had their first New York hearing. Then Lucile Oliver, pianist, was heard in the same versatile woman's fantasia for orchestra (also having its first performance here), in which she made a very favorable impression. Till Eulenspiegel's Merry Pranks (Strauss) closed the program, and the Mozart symphony in D major opened it. There were rounds of applause during the evening for the talented Leginska, who was modesty itself in acknowledging the honors and insisted on the orchestra sharing in the audience's favor.

## John McCormack

On January 3, at Carnegie Hall, John McCormack gave his last recital of the season in New York and gave it for the benefit of the Maternity Center Association, which netted something like five thousand dollars from an audience that crowded the hall. It was a typical McCormack program, beginning with Peri and Handel, followed by a group that included such miscellaneous elements as Who Is Sylvia, by Schubert, Ultima Rosa by Zandonai, The Soldier, by Schumann, Irish songs (The Danai Grove, The Next Market Day) and Kathleen Mavourneen by Crouch. The final group began with a Swedish folk song, followed by two English songs, Through All the Days, by Barbara Hope, and The Holy Child, by the late Easthope Martin, a Warm friend of Mr. McCormack. Then, of course, there were the inevitable extra numbers and encores including a few of the songs that the distinguished tenor has made famous. Each time the reviewer has a struggle to say something new about a McCormack concert. One is like the other. There is always that beautiful voice, perfect vocalism, fine musicianship, thorough knowledge of style and unequalled enunciation to make listening a real joy.

Mr. McCormack was accompanied by his fidus Achates, Edwin Schneider. Lauri Kennedy, cellist, accompanied by Dorothy Kennedy, added to the program.

## JANUARY 4

## Dusolina Giannini

There are few artists as young in years and as short in length of career as Dusolina Giannini who can, with the mere announcement of a recital, sell out Carnegie Hall which seats something like 3,600 people. Miss Giannini did this on Monday evening, January 4, and let it be said at once that she did not for a moment disappoint the great audience that gathered to hear her. For her operatic arias (Miss Giannini sang in opera with notable success abroad though not yet in her own country) there were Verdi's Pace, Pace (La Forza del Destino) and Plus Grand dans Son Obscurité from Gounod's Reine de Saba, which was particularly effective. Added for an encore was the Voi Lo Sapete from Cavalleria Rusticana, given with splendid dramatic effect. One notable feature of the program was a group of familiar Schubert numbers which showed how thoroughly

the singer had mastered German within the last year or two. She began with the familiar Divinites du Styx, from Gluck's Alceste, sung with a fine feeling for style, following it with something in entirely different mood, Rachmaninoff's In the Silent Night, sung with equal effect. To end with there were two Spanish-Californian folk songs in Gertrude Ross' arrangement, and two Spanish songs arranged by Frank La Forge, the latter being a sympathetic accompanist throughout the evening.

Miss Giannini's voice has grown in size and power since her last appearance here and is still the same unusually beautiful organ as it showed itself that first night, a few years ago, when she stepped into sudden fame as the impromptu soloist at a Schola Cantorum concert. She is complete mistress of it and sings with taste, expression and a notable increase in breadth of style over her earlier years.

The great audience was extremely enthusiastic. Somebody who counted said that she was called out no less than thirty times during the course of the evening and she graciously sang several encores.

## Helen Teschner Tas

The first of three evenings of music by Helen Teschner Tas, with the assistance of Arthur Loesser, pianist, was

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given at Steinway Hall on January 4. Mme. Tas is well known for her virtuosity. Her program opened with the Bach B minor sonata, originally for flute, a very interesting composition and beautifully executed; the tessitura is naturally very high, but was given a warmth by Mme. Tas' fine feelings and good tone. Then followed a lovely poem by Chausson which played on many emotions as conceived by the violinist and gave her scope for some difficult technical display—very intricate double stops and many trills, which she executed easily. The third offering was the E flat major sonata of Beethoven which was given a spirited and clear rendition.

## Hartmann Quartet

To the jaded concert goer it is indeed a pleasure unusual to hear such a fine organization as the Hartmann Quartet, which gave its second concert of the season before a good sized audience at the Town Hall on January 4. All the artists are of good standing and their combined efforts proved to be thoroughly successful and highly artistic. The program was well selected, but perhaps the high light of the evening was the appearance of Eugene Goossens, who assisted the quartet in the performance of his quintet, op. 23, in one movement. The work is an extremely modern and interesting one, well constructed and following a tangi-

ble line. The contrasts were effectively done and the work in general showed no little skill on the part of the composer. It was warmly received, all five artists being obliged to make several re-appearances at the conclusion. The Mozart quartet in D minor, No. 13, was charmingly performed, particularly the minuetto, which brought them quite an ovation. Leo Weiner's quartet, No. 1, op. 4, in E flat major, was the closing number. Sincerity of purpose and a finished style, coupled with a beautiful tone, were outstanding features of the quartet's playing.

## JANUARY 5

## The Cherniavskys

On January 5, the Cherniavskys—Leo, violin; Jan, piano, and Mischel, cello—gave a concert to celebrate the twenty-fifth anniversary of their stage career. The Cherniavsky's constitute a trio (piano, violin and cello), but they are also, all three of them, solo artists of great merit, and their concerts include not only trios but solo numbers as well. Upon this occasion the program opened with a sterling performance of Schubert's beautiful trio in B flat major. It was played with a freedom that is amazing for any group of chamber music players to attain, and gives good evidence of the years these three young men have played together. They are still young in spite of their twenty-five years of public performance. They began to play in public when the youngest of them was seven.

To end their program they played another trio, that in D minor by Arensky, being two movements, a most exquisite Elegia which was so vigorously applauded by the audience that it might well have been repeated, and a lively though emotionally deep Scherzo which was liked just as much for the vigor and richness of its performance as for the intrinsic value of the music itself, good as it is. Between these trios were solos. Mischel played Boellmann's symphonic variations for the cello and scored such a decided hit that he was forced to play an encore. He has a lovely, luscious tone and a clarity of technic that makes his performance a delight. After him came the much worked Jan, who played a group of solos as well as both trios and all of the accompaniments. He selected works of Chopin, and rendered them with an understanding that could only come from actual genius. He has a splendid technic, and to it he adds a perfection of phrasing and color nuance that gives the music all it demands in the way of interpretative exposition. He, too, was most vigorously applauded and played two encores. Then Leo played Tartini's famous Devil's Trill, a brilliant, fiery performance, with clear intonation and much force and vigor. He gave two encores.

The audience was very large and very enthusiastic. Its applause was spontaneous, the result of evident genuine enjoyment, and it was good to see that it appreciated the fine offering of delectable musical fare that was being placed before it so lavishly. The Cherniavskys are an extraordinarily talented trio of brothers. Each one of the three might well stand alone as a soloist of far more than ordinary ability. No wonder they have travelled the world over as a trio! They offer, in one evening, three artist concerts and a chamber music concert as well.

## Mary Allen

Mary Allen, contralto, gave a program at Aeolian Hall, on January 5, made up of selections from Schubert, Franz, Brahms, Bruneau, Chausson, four songs by Othmar Schoeck, and a final group by Mallison, Barnet and Griffes. Miss Allen was in good voice, her equipment including deep and resonant tones when she does not open too much in her middle register. She was heard to best advantage in the lieder style, for she has a fine legato, excellent breath control, and her best interpretation lies in the quieter, pensive moods. Of particular interest was the Schoeck group, said to be new for America, which proved to be the outstanding feature of the afternoon. This is made up of compositions of a sweet, flowing style and Miss Allen's talent lent itself generously to their execution. She had to repeat the third number, Spring Has Come, and at the close of the group was the recipient of many beautiful floral offerings. Miss Allen has also an ingratiating personality and was in every way appreciated by her audience. Edward Rechlin furnished the accompaniments, giving of his sympathetic support while maintaining a sensitive artistic background.

## Philadelphia Orchestra

(See story on page 5)

## JANUARY 6

## Felix Salmond

Felix Salmond, cellist, who gave a concert in Aeolian Hall on January 6, is a musician one always enjoys hearing, and on this occasion he seemed to be in more than fine shape.

(Continued on page 18)



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New York Sun.

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Julia Claussen.



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My only teacher in America, in grateful remembrance from  
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"The color and timbre of her tones shone with greater brilliance than they have for many moons."—*New York Sun*.

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## MUSIC ON THE PACIFIC SLOPE

## LOS ANGELES, CAL.

LOS ANGELES, CAL.—The fifth pair of symphony concerts introduced overture to Mozart's Marriage of Figaro, Brahms' variations on a theme from Haydn, op. 56 (first time in Los Angeles); Debussy's Iberia, Images pour Orchestra, No. 2. Mr. Rothwell was called back to the platform and warmly applauded at the close. While his conducting of the entire composition left little to be desired, the most popular movement was the second, Les Parfums de la Nuit.

The fourth "Pop" concert, December 13, was entirely a Tchaikowsky program, including the Pathétique symphony, in B minor, op. 74, and the only other number, the Nutcracker suite, op. 71a, Tchaikowsky, being a favorite with Los Angeles audiences, the Auditorium was filled. The Nutcracker Suite aroused particular enthusiasm.

The second program of chamber music of the Zoellner Quartet, at the Biltmore Music Room, was given December 14. Quartet in E flat by Mozart was enjoyable. The novelty was by F. De Fossa's quintet, op. 19, No. 1, for string quartet and guitar, in which the orchestra was assisted by Vadah Olcott Bickford. It made an attractive offering, Miss Bickford being complete mistress of her instrument. Quartet Night (new), by Ernest Bloch was well received and, an encore being demanded, a beautiful thing by Carl Thern was rendered, which Mrs. Zoellner said she had found in a lot of old music. Joseph Zoellner, Sr., had arranged it for the quartet.

The Carl Bronson Singers gave their Wednesday night program, December 16, to a capacity crowd at the Music Arts Hall. They introduced a novelty in The Three Tone Weavers, a vocal trio, consisting of Ruth and Marion Bronson and Clemence Apperson.

The Glendale Symphony Orchestra Association, formed by leading citizens for the purpose of sponsoring five concerts by the Glendale Symphony Orchestra, was launched at the Oakmont Country Club.

Francis Kendig presented his advance pupils in recital at the Hollywood Conservatory of Music, December 16. He was assisted by the Swiss contralto, Tilda Rohr.

The California State Music Teachers Association, at a recent meeting, elected Charles C. Draa, of Los Angeles, president; Soha Neustadt, of Berkeley, vice-president; Alvina Nauer Willson, of San Francisco, treasurer. Mrs. Carl Comstock, of Santa Barbara, Earl Frazer, of Santa Anna, Alma Stetler, of Los Angeles and Charles Pemberton, of Los Angeles, were elected to the board of directors.

Earl Wallace is opening a fine dance studio at Long Beach.

John Smallman's A Capella Choir sang at the Polytechnic High School, December 14. Their work is of an extremely high order.

Robert W. Major presented the Major Players in an original Dramatic Panorama, entitled Life's Scrap Book, December 18, 19, and 20, at the Major School of Acting.

Bertha Vaughn gave a pupils recital, December 9, at Chickering Hall.

A costume recital was given at the Art Studios, December 5, under the direction of Feodor Kolin.

The Zappard Trio presented an all Russian program at the Playhouse, December 20.

The Los Angeles Oratorio Society presented The Messiah, at the Philharmonic Auditorium, December 20.

The Los Angeles String Quartet gave a Mozart-Schubert program at Chickering Hall, December 9.

The New Music Society, recently organized by Henry Cowell, has for its aim the presentation of the newest ideas in music. Winifred Hook is secretary.

Wesley Kuhnle, pianist, gave the first of three recitals at the Ebell Club, December 11.

Alma Real, Mexican prima donna, and Sol Cohen, violinist, gave a joint recital at the Hollywood Woman's Club, December 18.

Erma Johnson, pianist; Bessie Fuhrer-Erb, violinist, and Lucy Fuhrer-Genter, cellist, gave a chamber music program at the Friday Morning Club house, December 11.

Dr. Ray Hastings, organist, presented a program by advanced pupils, December 14, at Athanasius Church.

The Philharmonic String Quartet gave its first program of this season at the Biltmore Music Room, December 11.

Elizabeth O'Neil gave an artistic program at the Gamut Club Theater, December 8.

Pietro Cimini, operatic and dramatic coach, has opened a school for practical stage training, conducting, orchestration and composition.

The Neblet Trio left on tour, December 2.

Frances Mae Martin, pianist, and Elinor Mario, operatic mezzo-soprano, gave a joint recital at the Ebell Club House, December 4, which was well attended by an enthusiastic crowd.

Henry Uhl, bass baritone, recently returned from abroad has opened a studio.

Alma Real appeared at the Hollywood Woman's Club House Auditorium under the Behymer management, December 18. B. L. H.

## SAN DIEGO, CAL.

SAN DIEGO, CAL.—The San Diego Oratorio Society gave an excellent performance of Handel's The Messiah. The orchestra was excellent and the choruses well trained. A young San Diego contralto, Elnora Rader, made her debut in oratorio work, showing a lovely voice quality and good training. The other soloists were imported for the occasion and showed that they were experienced singers. They were Corleen Wells, soprano; Charles Bulotti, tenor, and Alexander Kisselburgh, baritone. Royal A. Brown, of this city, is the capable assistant conductor and organist. Nino Marcelli, conductor of this growing organization, merits the highest praise—not only for the splendid results he has obtained, but for his untiring devotion to this project, which he has fostered from the first, overcoming all obstacles.

The second orchestra concert of the season, under Rothwell, brought a program that was rather popular in character and much enjoyed.

Paul Althouse, tenor, and Arthur Middleton, baritone, gave the third concert of the Amphion Course—one of the most enjoyable concerts of the season so far.

Local musicians, Augusta Bispham Starkey, soprano, and Ellen Bronson Babcock, pianist, opened the Amphion Resident Artist Course.

The San Diego High School Orchestra, under Nino Marcelli, again delighted an enthusiastic audience at the Spreckels Theater with a Tchaikowsky-Wagner program.

Robert E. Dorland presented two splendid programs of chamber music at the Yorick Theater: The Russian String Quartet (with Calmon Luboviski), and II Trio Novello (with Vernice Brand, contralto).

The Cadman Club, Wallace Moody, conductor, gave its annual Autumn concert, with Augusta Bispham Starkey, soprano, as soloist. E. B. B.

## SEATTLE, WASH.

SEATTLE, WASH.—Mu Phi Epsilon and Phi Mu Alpha, musical fraternities of the University of Washington, gave a joint recital in Meany Hall, December 6. Appearing on the program were Eleanor Sayre, pianist; Penelope Oyen, soprano; and an instrumental trio, Marion Evans, piano; Eleanor Hale, cello, and David Burnham, violin.

The Ralston Club, an organization of men singers, under the direction of Owen Williams, held their mid-winter concert in the new Eagles Auditorium, December 9, Lawrence Mayer, basso, soloist; Lourette Harding, accompanist; George Rogovoy, cellist, assisting artist.

The Spargur String Quartet appeared in the second of a series of concerts at the Olympic Hotel December 10. An interesting number on the program was the playing by the quartet of a composition by Daisy Wood Hildreth, Seattle composer.

The Nordica Choral Club, composed entirely of young women, under the direction of Helen Crow Snelling, gave the first of a series of concerts, December 16.

The Orpheon Society, under the leadership of Edwin Fairburn, appeared in the initial concert of the season at the First Christian Church. Leading soloists were Olive Braithwaite, soprano, and Ruby Ohman, contralto. Miss Crittendon, violinist, was guest artist.

The Ladies Musical Club held the monthly concert, December 14, at the Olympic Hotel. Program was arranged by Ella Helm Boardman. James Bever Norris, basso, Gwendolyn Geary Ruge, soprano, and Elizabeth Choate, violinist, appeared as soloists.

Joseph Lhevinne, Russian pianist, heard here December 15, under the auspices of the Ladies Musical Club, received an ovation; the vast audience refusing to leave until he played numerous encores.

The Bach Choral Society, under the direction of J. W. Bixel, rendered Bach's Christmas Oratorio, December 23. Mrs. Percy Starke, soprano, Florence Beeler, contralto, Marshall Sohl, tenor, Edwin J. Cook, basso, soloist, accompanied by Carl Paige Wood, organist, and Mabel Hughes, pianist, appeared.

E. Bruce Knowlton's Christmas oratorio, The King, was sung in the First Methodist Church, directed by John (Continued on page 38)

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We have heard alluring stories of his successes abroad, and, of course, we were prepared for something really good. Sciarretti has come up to our expectations, and passed them. His playing is superb, his fingering is faultless, and his style and technique remarkable. Everybody present is looking forward to the time when he will play to us again.

*London Morning Advertiser, Dec. 18, 1925.*

### THREE VISITING ORCHESTRAS INVADE NEW YORK CITY

(Continued from page 5)

to the effect of the music. Mr. Stokowsky's Scheherazade conducted and played behind the screen, was by no means as electrifying as it has been many times before, heard on an open stage. It was a very interesting experience, one well worth trying and giving great promise of success when developed farther.

The concert began with Charles Martin Loeffler's setting of the Canticle of the Sun by St. Francis of Assisi, a composition written for Mrs. Coolidge's Chamber Music Festival in Washington last October and heard there for the first time. The score sounded better than before because it was the Philadelphia Orchestra playing instead of the chamber orchestra heard in Washington, but it seems far from one of Loeffler's best works. One can rarely accuse him of being commonplace, yet the trouble with this work is that nothing stands out either as particularly original or interesting. As before, Povla Frijsch was the soloist. As a feat of musicianship, her singing of the extremely difficult and almost impossible vocal part is astonishing. She handles the intricate phrasing with the utmost ease and never once strays away from the pitch. The composer was present and appeared to bow to all of his accompaniments. The second novelty was the Fifth Symphony of Nicolas Miaskowsky, the first work, if memory serves right, of this young Russian composer, played here. Miaskowsky, born in 1881 is now living in Poland. In 1908 he wrote the first symphony. Today, seventeen years later, he already has eight to his credit, an average of one symphony every two and one-eighth years. That is exactly what his fifth symphony sounded like. He has acquired, of course, tremendous facility and a virtuoso technic of orchestration. Both of those were very visible, but the unfortunate thing about it was that Miaskowsky had nothing to say and took something over half an hour to say it. His ancestry, musically speaking, is eclectic. There were thoughts of a large group, Tchaikowsky, Rimsky-Korsakoff (with whom Miaskowsky studied), Richard Wagner and even Ludwig von Beethoven. When this symphony was first played in Moscow in 1920 and again in 1922, insistent applause called for repetition of the Scherzo in both cases. One is utterly at a loss to understand the reason. Also, one is obliged to Mr. Stokowsky for having made the unknown gentleman known here; but unless he has something more interesting to say, it was quite enough of Miaskowsky.

All in all this program was dull. Something that could rarely be said of a Philadelphia Orchestra program. The saving grace was the gorgeous playing of the orchestra. Certainly there is no other like it in the world today and one doubts if there ever has been as fine a band in the history of music.

#### Boston Symphony Orchestra Concerts

The program of the Boston Symphony Orchestra concert at Carnegie Hall, on January 7, had for its novelty Aaron Copland's Music for the Theater, presented here once before at a concert of the International Guild and reviewed at that time. The piece de resistance was the Strauss Alpine Symphony, which was well performed and sounds more and more childish each time it is heard. The concert began with Sir Henry Wood's arrangement of a Purcell Trumpet Voluntary, also music of no special interest. In fact, it was a very dull evening.

The Saturday afternoon concert was rather a dull affair, too. It began with a dazzlingly brilliant performance of the Benvenuto Cellini overture, which is all right if you like tinsel with your music. Then Mendelssohn's Italian Symphony was resurrected. No wonder Schumann once mistook it for the Scotch Symphony! And the idea that Mendelssohn insisted before finishing it on going to Naples to gather "color" is truly funny when one hears the result. Now that Mr. Koussewitzky has satisfied his soul by playing it, he will doubtless allow its innocuous banalities to return to the comfortable grave in which they have rested so long and so fittingly. After intermission came Ernst

Bloch's new Concerto Grosso for strings with piano obligato. It has pleased Mr. Bloch to turn from his usual emotional style to the pseudo-classic, and very cleverly has he done it. The Prelude is majestic and impressive; the Dirge seemed not so interesting at first hearing; the Pastoral and Rustic Dances are charming; and the Fugue is a fugue. Good music, if not important! The best of the afternoon came last—the second suite from Ravel's Daphne et Chloe. What astonishing mastery of the orchestra! What diaphanous beauty! Not great music, perhaps, but exceedingly agreeable to hear, conducted with virtuosity by Koussewitzky and played with equal virtuosity by his men!

#### Muzio a Great Artist

Muzio, bright star of the current season of the Chicago Civic Opera Company, she stands alone in her truly remarkable delineations of the spectacular roles which she sings. Her Tosca was a veritable woman of fire. As Edward Moore of the Chicago Tribune so justly says, every role which she enacts is different from any other singer; in other words, while adhering strictly to the line of realism, she yet manages to inject a strong savor of personality into each role.

One of her most striking portrayals is the role of Madeliene de Coigny in Andrea Chenier, that vivid story of the French revolution and its attendant terrors. One of the high executive officials of the Chicago Civic Opera Company has called her tremendous climax at the close of the third act the greatest dramatic moment of the season, and yet at this point she is not singing, but watching the trial of her lover. She stands in the shadow, but her terror, despair, and grief are so vividly mirrored on her countenance that it holds the auditor enthralled. Muzio has been likened to Duse and Bernhardt, and it is true that if she could not sing a note her dramatic artistry would place her among the stellar luminaries of the dramatic stage. For this reason and also because of the gorgeous opportunities it gives her vocally, Andrea Chenier was chosen for the gala performance at the Auditorium Theater, Friday evening, January 8, which was presented for the visiting delegates at the third annual conference of the Mid-West Civic Music Association. Over one hundred cities were represented at this affair which was held in the Red Lacquer Room of the New Palmer House, Chicago, on Friday and Saturday, January 8-9. It was interesting to hear that in all likelihood Mary Pickford and Douglas Fairbanks, who are both ardent admirers of Muzio, were in Chicago to attend this performance. Indeed the stage box had been reserved for them. Small wonder indeed that they admire so gorgeous a woman; for it is really Muzio herself, who lives, breathes and dreams in her many roles. Who that has ever seen it can forget the tragedy of her Violetta in Traviata? This role, which has been considered a coloratura's, is one of her most famous and created a sensation last season whenever presented. It was in this role that the critics of the Chicago press likened her to Duse and Bernhardt. Her Tosca is a living, breathing, loving woman, and no one can approach the dramaticism of her Aida. And thus it goes throughout her repertory; each succeeding role but gives more play to the surging emotions pent up in the divine Muzio. In conclusion one can only quote the words of Herman Devries, music critic of the Chicago Evening American, when he said regarding Andrea Chenier: "The performance last night was a spectacular triumph for grand opera. This faithful reviewer was enthralled by the compelling, remarkable talent of this super woman. Seeing Muzio and hearing her again in this role was a new and extraordinary sensation. She sang it superbly and acted it magnificently, with the stage technic, the unfailing flair for effect of the grande tragedienne, the contagious passion and poetry that made the whole theater her slave. Her curtain calls were an acclaim for one of the queens of the operatic stage."



Photo © Moffett, Chicago

CLAUDIA MUZIO.

#### Reception to Toscanini and Respighi

On the afternoon of January 10, Steinway & Sons gave a reception to Mr. and Mrs. Arturo Toscanini and Mr. and Mrs. Ottorino Respighi in their beautiful new warerooms on Fifty-seventh Street. It was a large and notable gathering. Among those present were Edwin Franko Goldman, Thuel Burnham, Lawrence Tibbett, Edgar Stillman Kelley, Frank La Forge, Ernesto Berumen, Alberto Jonas, Fortune Gallo, Carlos Salzedo, Augusta Cottlow, Felix Salmond, Nahan Franko, Alfredo Casella, Otto H. Kahn, Elisabeth Rethberg, Beniamino Gigli, Leopold Auer, Walter Damrosch, Wanda Landowska, Andres de Segura, Alexander Siloti, Harold Bauer, Howard Barlow, Alexander Russell, Rubin Goldmark, Richard Hageman, Max Rabinoff, Cornelius Van Vliet, Howard Hanson, Deems Taylor, and many others.

#### R. Max McCarthy Gives Recital

R. Max McCarthy gave a recital at St. John, New Brunswick, on December 15, assisted by Mrs. Franklin J. Hodgson and Gwyneth Hodgson. Mr. McCarthy sang numbers by Coningsby Clark, James P. Dunn, Leoncavallo, Puccini and Silberta, and a number of encores. He was in fine voice and scored especially in the opera numbers from Pagliacci and La Tosca, the powerful and expressive Blind Ploughman by Clark and Silberta's passionate Beloved. The recital was well attended and Mr. McCarthy as well as his assistants were received with the heartiest applause.



Photo by White, N. Y.

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## WHAT THE MACLENNANS ARE DOING—

### *Florence Easton (MacLennan)*

finished her concert engagements January 8th and will begin her season at the Metropolitan Opera House in *Madame Butterfly* on January 14th

---

### *Francis MacLennan*

just returned from England where he has been singing and teaching and will open a studio in New York on January 15th. He began his career as a church and concert singer and having had over twenty years experience as a grand opera singer and actor in roles ranging from the light "The Bohemian Girl" to the dramatic roles of "Otello" and "Tristan", he feels that he is capable of giving professionals as well as beginners expert advice as to where, how and what they should study to make or better their careers.

Personal Address:

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## NEW YORK CONCERTS

(Continued from page 12)

His tone was unusually rich, flowing, and yet vigorous, and again one had the impression that when this artist plays he is utterly oblivious of everything except his art.

His first group comprised an Adagio transcription from a Bach organ toccata, a Villanelle of Pinelli's (given by request), a tender, gentle pastoral ballad, and the sonata in G major by Sammartini. In the allegro and vivace movements of this last number the cellist was given opportunity for a display of contrast to his natural poetic tendency, and his agile and skilful ability was justly proven in the mastery of the florid technical passages. In his last group were two modern selections by G. Fauré and a vivacious Melodie by Frank Bridge. Interpolated between these two groups was the Suite Ancienne of Harry Hadley, dedicated to Mr. Salmond, and with the composer at the piano. This composition is made up of a Prelude, Menuetto, Air Triste and Gigue, each being a distinct and individual excerpt written in somewhat contrapuntal style, unpretentious but tuneful. Composer and performer were undoubtedly gratified by its reception. Mr. Salmond in many instances proved to be the sensitive artist he is known to be and in his solo numbers was assisted by Dr. S. Rumschisky, a good pianist and sympathetic accompanist.

## Cincinnati Orchestra

(See story on page 5)

## JANUARY 7

## Grainger's Chamber Recital

An unusually interesting chamber music concert, sponsored by Percy Grainger, was given on January 7 at Town Hall. Mr. Grainger featured at this recital two Scandinavian artists holding exalted positions in their native countries, namely, Herman Sandley, Danish composer-cellist, and Erik Bye, Norwegian baritone.

The program opened with a group of four songs by Grieg, rendered with marked pathos by Mr. Bye, for which Mr. Grainger played delightful accompaniments. Sandley's second string quartet, which followed (performed for the first time in public in America), was played by the composer, Hans Letz, and two other members of the Letz Quartet. The work, which abounds in many beautiful melodic strains, was well presented and at once won the admiration of the large audience.

Next came a group of five songs by Howard Brockway, sung by Mr. Bye, with the composer at the piano. Two songs by Roger Quilter and three by Cyril Scott were likewise sung by Mr. Bye; these were accompanied by Mr. Grainger, who infused into his work a mastery rarely heard. Three short trios for piano, violin and cello, played by Messrs. Grainger, Letz and Sandley, closed the program. Much enthusiastic applause was accorded the artists during the entire program.

## New York Symphony: Goossens' Debut

Eugene Goossens, young English conductor, preceded by a high reputation from his home land and from Rochester, where he has been conducting the Rochester Philharmonic Orchestra this season and last, appeared in New York for the first time at the head of a complete symphony orchestra at Carnegie Hall on January 7. The program contained but three items—the second Brahms Symphony, Haydn's D major cello concerto (with Pablo Casals as soloist) and

Stravinsky's *Sacre du Printemps*, the first time this work has been played by the New York Symphony.

It may be said without reserve that Goossens fully lived up to what was expected of him. His treatment of the Brahms' symphony was healthy and sane. There were no individual "readings" nor attempts at personal eccentricities of interpretation. His one aim appeared to be to guide the orchestra through the sort of performance that Brahms himself would have wished, and he succeeded fully. The orchestral part of Haydn's concerto was unobtrusively and tastefully done. It was, however, in the *Sacre du Printemps* that there came the real test of his metal. One guessed that Walter Damrosch, no great friend of the modernists, had gladly left to his younger colleague the tremendous task of preparing an orchestra unused to that sort of thing in so difficult a score as that of Stravinsky, with very few rehearsals to do it in. Goossens covered himself with glory. So did the orchestra. It was a strong and effective performance with never a notable slip—if any; for in that score a few false notes would merely add to the general effect. But the work itself is less and less interesting, more obviously merely theatrical every time one hears it. There was a great deal of applause for Goossens after the Brahms' symphony and at the end he was called out several times. His debut was a distinct success.

## Katherine Bacon

Katherine Bacon gave a piano recital on January 7 in the concert hall of the Institute of Musical Art, playing a program which comprised three preludes and fugues by Bach; sonata in F minor, op. 57, Beethoven; two numbers by Albeniz; The Children's Corner, Debussy; ballade in A flat, op. 47, Chopin; Feux Follets, Liszt, as well as the Schubert-Liszt Hark, Hark the Lark and the Erl-King. Her work, as always, was highly artistic and musicianly.

An audience of good size attended the concert and applauded the artist heartily.

## Boston Symphony

(See story on page 5)

## William Murdoch

The second recital within two weeks by the English pianist, William Murdoch, was given in Aeolian Hall on January 7. This artist's work has been recently reviewed in the *Musical Courier*, and one can only confirm the impression made heretofore, that he is a pianist of dynamic power, with some very original ideas. His choice of program was somewhat homogeneous to his previous one, opening with the Bach Choral Prelude (*Aus der tiefe rufe ich*) and followed by the Toccata and Fugue in D minor. Then came César Franck's Prelude, Aria and Finale, which is not particularly a concert adaptation, but a good vehicle for the display of the pianist's titanic power. The third group comprised works by John Ireland, Granados, and de Falla. These were all fantastic in character, but Mr. Murdoch seemed to understand them thoroughly and carried out their idea to the minutest detail; in the Ireland number one could hear the lapping of water, smell the sea breezes, see emerald green, and with the laziness of de Falla's *Cubana* one felt drowsy. The Schumann Carnival, the closing number, was given a different interpretation than previously heard by this reviewer, but one is grateful for his individuality. This was the pianist's one opportunity for real technical display, a little more scintillation eliminating any suspicion of evasiveness. The encore which followed dispelled any doubt as to ability for pianissimos and fine shadings and the uniformity of bass and treble melodic production was marked. A friendly

audience enjoyed the offering of the afternoon and one hopes that the pianist's visit to America will not be a short lived one.

## JANUARY 8

## Biltmore Musicale

The Friday Morning Musicale at the Biltmore, January 8, with the usual large and enthusiastic audience in attendance, was featured by the appearance of two young American singers who are already in the front rank of vocalists, Queena Mario, Metropolitan Opera soprano, and Richard Crooks, tenor, already so well known on both sides of the Atlantic, though only in his fourth season before the public. Both artists were in the best of form and won the heartiest approval of the listeners.

## JANUARY 9

## Metropolitan Museum of Art Concert

The first in a series of four free orchestral concerts at the Metropolitan Museum of Art, presented by David Mannes and his excellent orchestra was given on January 9 before an audience which completely filled the vast auditorium. This being Mr. Mannes' eighth season as conductor of these concerts it was natural that many thousands came to welcome him, as he has done so much for the advancement of musical art in this city.

Mr. Mannes offered a program comprising Smetana's overture, *Ultava*; Symphony No. 5 in C minor, Beethoven; Symphonic poem, *Finlandia*, Sibelius; Adagio (for strings), Leken; Fêtes, Debussy; and excerpts from *Tannhäuser*, Wagner, and in all he conducted with authority. His work during the past seasons has been productive of extraordinary results, which fact again was apparent, and as for the audience, the religious quiet prevailing during the entire concert, was unfailing proof of its appreciation.

This series of concerts—Saturday evenings in January—is the donation by John D. Rockefeller, Jr., while the second series of four concerts—March 6, 13, 20 and 27—is donated by the Juilliard Foundation and other friends of the Museum.

## JANUARY 10

## Walter Giesecking

There was much interest to hear Walter Giesecking, German pianist, who made his American debut on January 10 at Aeolian Hall. The program itself proclaimed in advance an earnest, serious musician. Mr. Giesecking had not put together a collection of sure fire hits for his debut, but selected a list that would appeal to the musician more than to the general public. He began with the first Bach Partita in B major and showed at once that he was complete master of the classical style, extending the proof in the three Scarlatti sonatas which followed. After this, in contrast, came the Kreisleriana of Schumann. Schumann is a composer who makes excessive demands upon the imagination and poetry of a player. Mr. Giesecking met every one of them. There had been clean-cut, formal beauty in the preceding numbers, there came now warmth and romance. The shifting moods of the composer found the player shifting rapidly in temperament with them. After the Schumann came Busoni's two sonatas, not played here in a long time (if ever before)—Sonatina in diem natiuitatis Christi MCMXVII and Sonatina ad usum infantis. To end the program there were twelve preludes of Debussy, the first book. The advisability of playing so much Debussy together is open to question, but there was no question about the way Mr. Giesecking did them. He had everything that Debussy calls for, color, atmosphere and a technic that made the difficulties of *Ce qu'a vu le vent d'Ouest* sound like naught.

Mr. Giesecking, it may be observed, fully justified the reputation that had preceded him. The notable attributes of his playing are wide dynamic range and beauty of tone. Even at his loudest it is never forced, however massive, and his finest pianissimo is almost ethereal in quality. That he has a virtuoso technic goes without saying nowadays. His interpretative powers have already been spoken of in the review of the program. There seemed at times a slight tendency towards exaggeration, both in dynamics and tempo. Slow movements were occasionally overslow; fortes a trifle too fortissimo. But there is no doubt as to his right to a position in the very first rank of present day pianists.

## Charlotte Lund

Again Charlotte Lund delighted a representative audience when she continued her series of operatic recitals with Giordano's *The Jest*, in the Princess Theater, January 10. Once more Mme. Lund's inimitable style, refreshing humor and clarity of paraphrasing the arias of importance took her audience by storm. There is no doubt but that this artist's sparkling personality and unaffected simplicity of manner are the secret of her charm, and, from beginning to end of whatever opera she chooses to present, she creates an atmosphere that urges the imagination actually to believe in the elaborate stage settings, costumes and situations which her flowing vocabulary sketches in detail. In *The Jest*, Mme. Lund attempted something of unusual difficulty as, with the assistance of N. Val Pavey, pianist and baritone, who has added much to the enjoyment of these concerts, she sang duets written for the tenor voice when she interpreted Giannetto Malespini's role, solos for the same, and in the finale of the second act was heard as Ginevra and Giannetto, with Mr. Pavey as Neri. Mr. Pavey right-about-faced and sang a few incidental bars as Ginevra's servant, while his splendid voice in the part of Neri was much appreciated. Mme. Lund sang delightfully, her full and smooth soprano tones proving fully adequate to the role of Ginevra and meeting the difficulties of Giannetto's part with ease and skill. The dramatic details of the Florentine maid and her three jealous lovers were brought forth clearly by the artist. Particularly fine was the duet in which to quote Mme. Lund, they "put all the venom possible." They certainly did. And the audience applauded with delight.

## Friends of Music

A Bach program was presented at the fifth subscription concert by the Society of the Friends of Music, on Janu-



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## VOCAL CHAMBER MUSIC

SCRANTON, PA.—Jan. 19th

NEW YORK CITY, Carnegie Hall—Feb. 8th

WASHINGTON, PA.—Feb. 11th

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ary 10, at Town Hall. Those who participated were: Elisabeth Rethberg, soprano; Gustave Schutzendorf, baritone; Lynwood Farnam, organ; orchestra from the Metropolitan Opera Company under Artur Bodanzky, as well as the chorus of the Friends of Music.

Mr. Farnam opened the program with the Prelude and fugue in A minor, and later played Un poco allegro, from the fourth Trio sonata, as well as Fugue in G major (a la gigue). His performance was highly artistic and musically. Elisabeth Rethberg sang the solo cantata, Non sa che sia Dolore, with exquisite charm, her glorious and well carrying voice as well as her finished rendition arousing great enthusiasm in her hearers, who applauded her sincerely and recalled her many times; she was also heard in the closing Pfingst Cantata in which Mr. Schutzendorf, orchestra and chorus assisted. In this latter number Mme. Rethberg again was the outstanding artist. A word of especial praise is due Stephen Townsend for his masterly training of the chorus. Artur Bodanzky conducted authoritatively.

### New York Philharmonic

Sunday afternoon, January 10, at Carnegie Hall, a capacity audience was present to give Mr. Mengelberg a rousing ovation which marked the end of his present season as conductor of the Philharmonic. He was applauded and recalled time and time again and at last, amid wreaths and flowers, he was forced to make a short speech of appreciation, both for the large friendly audience and the co-operation of the Philharmonic orchestra. The program was a familiar one—the Unfinished Symphony of Schubert; Goldmark's Negro Rhapsody, the Beethoven Leonore Overture, ending with Strauss' Death and Transfiguration.

Mr. Mengelberg has been particularly successful this season and has gathered to these concerts a large following of persons who appreciate thoroughly the fine interpretation which he always gives. There has been no conductor here for a long time who has sprung into more sincere popularity with the local concert goers.

### New York Matinee Musicale

The New York Matinee Musicale, Rosalie Heller Klein, president, gave its second concert of the season at the Hotel Ambassador on January 10. The soloists were Ethel Parks, soprano, formerly of the Metropolitan Opera Company; Richard Earle Parks, basso, and Robert Moss, violinist. The program also included Schumann's quintet, op. 44, in E flat, played by Josef Adler, piano; Robert Moss, first violin; Minna Korkowsky, second violin; Lillian Egli, viola; and Max Froelich, cello.

### Adelaide Beckman Musicale

The second of the series of Adelaide Beckman's Salons at Chickering Hall took place on January 10, the artists being: Rhea Silberta, composer-pianist; Laurence Leonard, baritone, and Maud Morgan, harpist. The three combined their artistic efforts to particular advantage, each coming in for a large share of the audience's favor.

Miss Morgan opened the program with her accustomed skill and charm, being a picturesque figure in her flowing

metal cloth draperies. With the valued support of May Fine at the piano, Mr. Leonard made a deep impression with his fine voice and finished style of singing. He was heard in the prologue from Pagliacci and a beautiful French song, exquisitely done. Miss Silberta, who at last is devoting more time to solo work for which she is admirably equipped, being a pianist of brilliant attainments, was heard in two numbers which immediately won the favor of those present. Following the program, the guests withdrew to the Spanish Room where dancing and refreshments were enjoyed. A distinguished guest of the afternoon was Giovanni Martinelli, Metropolitan Opera tenor.

### New York Symphony

The Sunday afternoon (January 10) audience at Mecca Temple heard the second of Eugene Goossens' baton performances here, and enjoyed and applauded it with no lack of enthusiasm. He again established his right to be regarded as a serious, highly musical, imaginative and thoroughly expert master of the baton.

His symphony on this occasion was Mozart's in C minor, and a reading full of light and shade, technical finish, and tonal suavity was his homage to that master. The fugue finale had especial clarity and logic.

Berlioz' Cellini overture was a transparent and ebullient piece of musical delivery. The novelty of the afternoon consisted of a symphonic poem, Lux Aeterna, by Howard Hanson, director of the Eastman School of Music, at Rochester, N. Y. The program notes explained that the work reflects certain spiritual and emotional conflicts which the composer lived through as a result of his early experiences in the Northwest, where he came into daily contact with Lutheran church music; and his later residence in Rome, where he fell under the influence of the Catholic ritual modes of antiquity.

Mr. Hanson combines the two elements skillfully in his score, and contrives unified musical beauty in the process. Of course some modern touches intervene, particularly in the building up of climax. The composer's deep sincerity and excellent musical craftsmanship are apparent at all times. This is a well knit and dignified score by an American composer of unquestionable importance.

Stravinsky's Sacre du Printemps, heard under Goossens also earlier in the week, closed the program resoundingly.

### Mero Recital Postponed

The many lovers of fine piano playing who had tickets for the Yolanda Mero recital, which was to have been given at Aeolian Hall on Monday afternoon, January 11, were due for a disappointment. On the way to the concert hall Mme. Mero's automobile skidded and the popular artist was so badly shaken up that her recital had to be postponed.

### Phyllis Archibald's First New York Recital

Phyllis Archibald, English mezzo contralto, with the assistance of Richard Hageman, will give a program at Aeolian Hall on January 20. This is Miss Archibald's first New York recital. She will be heard in numbers from the old, romantic, and modern schools.

## WHERE THEY ARE TO BE

As Announced

ALSEN, ELSA—Pittsburgh, Pa., Jan. 28; Cleveland (Opera) O., Feb. 18.  
BELOUSOFF, EVSEI—Lowell, Mass., Jan. 14.  
BRASLAV, SOPHIE—Charlotte, N. C., Jan. 14; Columbia, S. C., Jan. 15; Utica, N. Y., Jan. 20.  
DAVIS, ERNEST—Laramie, Wyo., Jan. 14; Seattle, Wash., Jan. 23 and 25; Tacoma, Wash., Jan. 26.  
DEMMS, GRACE—Cleveland (Olelin Musical Union in the Messiah) O., Jan. 15.  
DUX, CLAIRE—Buffalo, N. Y., Jan. 16.  
FLESCH, CARL—Denver, Colo., Jan. 22.  
FLONZLEY QUARTET—Northampton (Smith College) Mass., Jan. 20; Atlanta, Ga., Jan. 23.  
GANGE, FRASER—Bloomington, Pa., Jan. 15; New York, Jan. 17; Philadelphia, Pa., Jan. 21.  
GIANNINI, DUSOLINA—St. Paul, Minn., Jan. 14; Milwaukee, Wis., Jan. 17; Tulsa, Okla., Jan. 20; Kansas City, Mo., Jan. 26.  
GRADOVA, GITTA—New York date announced for January 24 postponed to later date.  
HESS, MYRA—Rochester, N. Y., Feb. 16; New York City, Feb. 18; Boston, Mass., Feb. 20; Louisville, Ky., Feb. 23; St. Louis, Mo., Feb. 26 and 27.  
HINSHAW'S ELIXIR OF LOVE—Fremont, Neb., Jan. 14.  
IMANDE, ROBERT—Chicoutimi, Can., Jan. 14; Bagotville, Can., Jan. 16.  
RIMONSKI, CARL, Jan. 19; Quebec, Can., Jan. 20 (Chateau Frontenac).  
SHERBROOKE, CAN., Jan. 21; Sorel, Can., Jan. 23; Mt. St. Marie, Montreal, Can., Jan. 24; Montreal (Ladies Morning Club) Can., morning of Jan. 26; Three Rivers, afternoon of Jan. 26; Riviere du Loup, Can., Jan. 29.  
JOHNSON, EDWARD—Amsterdam, N. Y., Feb. 18; Toronto, Can., Feb. 20; Oak Park, Ill., Feb. 22; Kenosha, Wis., Feb. 23.  
LANDOWSKA, WANDA—Wooster, O., Jan. 14; Cooperstown, N. Y., Jan. 19; Utica, N. Y., Jan. 20; Toronto, Can., Jan. 21; Erie, Pa., Jan. 22.  
LAUBENTHAL, RUDOLPH—Reading, Pa., Feb. 7.  
LENOX STRING QUARTET—Boston, Mass., Jan. 31, Feb. 7, 21 and 28, Mar. 7 and 14.  
LEVITZKI, MISCHA—Eugene, Ore., Jan. 14; San Francisco, Cal., Jan. 22.  
LULL, BARBARA—Cleveland, O., Jan. 31; Boston, Mass., Feb. 17.  
MAIER (Guy) and PATTISON (Lee)—Brockton, Mass., Jan. 15; New Britain, Conn., Jan. 17; Akron, O., Jan. 19; Bloomington, Ill., Jan. 21; Columbus, O., Jan. 22; Evanston (Maier alone) Ill., Jan. 23; Chicago, Ill., Jan. 24; Cleveland, O., Jan. 28.  
MATZERAUER, MARGARET—Muskegon, Mich., Jan. 21; Greeley, Neb., Jan. 25; then goes to Pacific Coast for February tour.  
METCALF, KATHERINE—Erie, Pa., Feb. 7; Boston, Mass., Feb. 11; Montclair (morning) N. J., Feb. 14; Philadelphia (evening) Pa., Feb. 14.  
MORRISSEY, MARIE—Bedford, Ind., Jan. 15; Fostoria, O., Feb. 17.  
NARGELE, CHARLES—Boston, Mass., Jan. 18.  
NEW YORK STRING QUARTET—Peoria, N. Y., Jan. 14; New York City, Jan. 17.  
NOVAES, GUTOMAR—Philadelphia, Pa., Jan. 17; Schenectady, N. Y., Jan. 19.  
OSKIN, SIGRID—Seattle, Wash., Jan. 18; Tacoma, Wash., Jan. 20; Portland, Ore., Jan. 22.  
RETHBERG, ELISABETH—New York City (under auspices of Schola Cantorum) Jan. 18; Washington, D. C., Jan. 20; Richmond, Va., Jan. 22.  
RUBINSTEIN, BERYL—Cleveland, O., Jan. 22.  
RUSSIAN SYMPHONIC CHOIR—Troy, N. Y., Jan. 14; Boston, Mass., Jan. 17; Andover, Mass., Jan. 18; Farmington, Conn., Jan. 20; New Haven, Conn., Jan. 21; Bridgeport, Conn., Jan. 22; Springfield, Mass., Jan. 23; Detroit, Mich., Jan. 25; Jackson, Mich., Jan. 26.  
SCHELLING, ERNEST—Boston, Mass., Jan. 16; New York City, Jan. 25.  
SCHMITZER, GERMAINE—Rochester, N. Y., Jan. 19.  
SIMONIS, BRUCE—Boston, Mass., Feb. 24.  
SZIGETI, JOSEPH—Cincinnati (Orchestra) O., Jan. 22 and 23.  
WADLER, MAYO—Philadelphia, Pa., Feb. 14.  
WILLIAMS, PARRISH—Boston, Mass., Jan. 14.

## The Magic of Light

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Wilfred nor any one else can describe in mere words what the Clavilux actually is and does. It is like attempting to translate in human terms the key to the language of the infinite.

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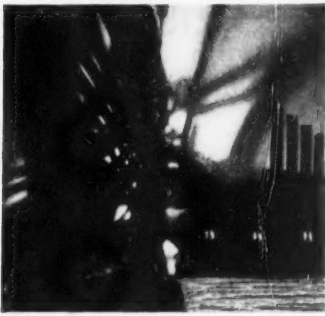
In effect, Wilfred's color compositions are absolutely hypnotic. They stir the imagination—move the emotions deeply. They thrill, soothe, exalt, inspire, fascinate, refresh, delight the soul.

As Zoe Beckley, in the New York Evening Mail, says: "Go see it. You will never forget it." For to those who do see it, the art of the Clavilux must always remain one of life's rarest, richest, most deeply cherished memories.



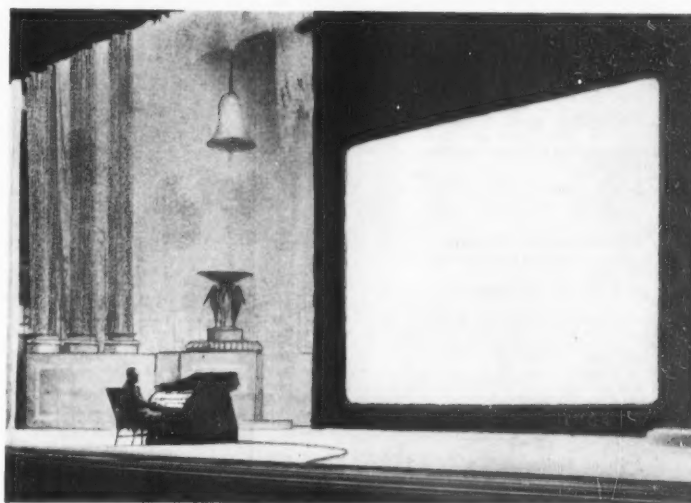
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More brilliant, novel and strange than anything that has been seen in a concert hall or theatre for many years.—Daily News, London, England.



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It had a distinct effect on the audience, more subtle than music, more evasive than sound, of a rarified character and calling on senses not yet fully active.—Times, New York.



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Space will permit of only brief excerpts from the long and enthusiastic criticisms of Corina Wright at her New York recital, December 8. Such enthusiastic recognition is due to the exquisite beauty of her voice, a soprano of limpid and melting beauty, and to the perfection of her art. The unique stage setting she uses seems but a fitting frame to the musical picture she evokes.

Mme. Corina Wright, in a song recital at Aeolian Hall last evening, elected to appear in an early Renaissance gown of scarlet hue against a background of tall fir trees and tapestries. Two lighted candles at the extreme corners of the stage gave an ecclesiastical touch. The stage setting was effective. The range of the singer's program was wide, but in almost every case intrinsic worth justified the selection.

Mme. Wright sang Bach's "Patron das macht der Wind" with delightful facility and ease, as also Durante's "Danza, Danza." She succeeded best in the songs that needed lightness and grace, as in Wolf's charming "Nixe Binsess," which was repeated. Strauss's "Traum durch die Dämmerung" was sung with the requisite "dying cadence in it" so beloved of the Duke in "Twelfth Night." "Serenade" by Mme. Polowski, Lady Dean Paul, daughter of the Polish violinist Wieniawski, headed the third group. The music, which was melodious, was set to the lines of the poet Verlaine. Debussy's "Soit" was sung with notable skill. Mme. Wright made a great hit in Ravel's air from "L'Heure Espagnole." "Oh, la pitoyable aventure." She put so much spirit and color into it that the audience asked for its repetition. De Falla's "Seguidilla," however, was the gem of the evening. Spanish to the core, this song gave the singer one of her finest opportunities and she made the most of it.—*The New York Times.*

In the medium the voice has color and charm. But Mme. Wright's most valuable assets are her taste and her nice discrimination in the treatment of the delicate music of the Frenchmen. Her delivery of the air "Oh, la pitoyable aventure" from Ravel's opera, "L'Heure Espagnole" was excellent in style and interpretative character. The audience demanded a repetition and the singer deserved the compliment.—*W. J. Henderson, "The New York Sun."*

A program of distinguished selection and artistic arrangement marked Mme. Corina Wright's song recital at Aeolian Hall yesterday evening. Mme. Wright brought insight, feeling and discrimination to the interpretation of lyrics that ranged from Bach, Handel and Durante, through German Lieder by Brahms, Hugo Wolf and Richard Strauss, to the "Oh, la pitoyable aventure" solo of Conception from Ravel's "L'Heure Espagnole," which is just now a relished feature of the Metropolitan Opera repertory, and even to negro spirituals. Mme. Wright at her best is a song singer of rare and individual charm.—*Pitts Sanborn, "The New York Telegram."*

Corina Wright sang at Aeolian Hall last evening under very alluring conditions. Her audience, representing the social and musical elect, quite filled the auditorium. The stage was hung with priceless antique tapestries and decorated with tall evergreen trees and flowering shrubs. Miss Wright gowned in scarlet brocade and wearing wonderful jewels contributed a decidedly fetching note, vocally and ornamentally.

Her light, flexible soprano was illustrated in old songs by Bach, Handel, Durante and groups by modern German, French and American composers.—*Greta Bennett, "The New York American."*

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#### BOSTON

BOSTON.—The advance sale of tickets at the downtown headquarters of the Boston Chicago Opera Association closed Saturday. All tickets remaining were transferred to the Boston Opera House box office preparatory to the general public sale which will open on Thursday, January 14, and continue through the season of opera which will be given the two weeks dating from January 25 to February 6.

A slight modification of the early announcement of casts is indicated in the selection of Olga Forrai who will sing Elsa in Lohengrin in place of Anna Fitzu, previously announced. In addition to Lohengrin, she will be heard in Der Rosenkavalier, and Die Walküre.

Operas and the principal members of the casts are:

##### FIRST WEEK

Monday evening, January 25—Andrea Chenier (Giordano). Claudia Muzio, Charles Marshall, Cesare Formichi, Augusta Lenska, Irene Pavloska, Vittorio Trevisan. Conductor, Polacco.

Tuesday evening, January 26—Die Walküre (Wagner). Cyrena Van Gordon, Olga Forrai, Alexander Kipnis, Augusta Lenska, Forrest Lamont, Edouard Cotreuil. Conductor, Polacco.

Wednesday matinee, January 27—Carmen (Bizet). Mary Garden, Fernand Anseau, Edouard Cotreuil, Clara Shear. Conductor, Groviev.

Wednesday evening, January 27—La Traviata (Verdi). Claudia Muzio, Tito Schipa, Richard Bonelli, Vittorio Trevisan. Conductor, Moranzoni.

Thursday evening, January 28—Der Rosenkavalier (Strauss). Rosa Raisa, Edith Mason, Alexander Kipnis, Olga Forrai, Howard Preston, Theodore Ritch. Conductor, Polacco.

Friday evening, January 29—Thais (Massenet). Mary Garden, Georges Baklanoff, Joe Mojica. Conductor, Moranzoni.

Saturday matinee, January 30—Le Nozze di Figaro (Mozart). Edith Mason, Claudia Muzio, Virgilio Lazzari, Robert Steel, Vittorio Trevisan, Irene Pavloska. Conductor, Weber.

Saturday evening, January 30—The Masked Ball (Verdi). Rosa Raisa, Titta Ruffo, Charles Marshall, Cyrena Van Gordon, Virgilio Lazzari, Clara Shear. Conductor, Polacco.

##### SECOND WEEK

Monday evening, February 1—Falstaff (Verdi). Edith Mason, Rosa Raisa, Irene Pavloska, Maria Claessens, Charles Hackett, Virgilio Lazzari, Giacomo Rimini, Robert Steel. Conductor, Polacco.

Tuesday evening, February 2—Pelleas et Melisande (Debussy). Mary Garden, Georges Baklanoff, Alexander Kipnis, Jose Mojica, Maria Claessens, Helen Freund. Conductor, Polacco.

Wednesday matinee, February 3—Lohengrin (Wagner). Olga Forrai, Georges Baklanoff, Alexander Kipnis, Augusta Lenska, Forrest Lamont. Conductor, Weber.

Wednesday evening, February 3—Herodiade (Massenet). Edith Mason, Fernand Anseau, Cyrena Van Gordon, Richard Bonelli, Edouard Cotreuil. Conductor, Groviev.

Thursday evening, February 4—Manon Lescaut (Puccini). Claudia Muzio, Giacomo Rimini, Antonio Cortis, Edouard Cotreuil. Conductor, Moranzoni.

Friday evening, February 5—Resurrection (Alfano). Mary Garden, Georges Baklanoff, Fernand Anseau, Augusta Lenska, Maria Claessens, Theodore Ritch. Conductor, Moranzoni.

Saturday matinee, February 6—Samson et Dalila (Saint-Saens). Marguerite D'Alvarez, Charles Marshall, Cesare Formichi, Edouard Cotreuil. Conductor, Polacco.

Saturday evening, February 6—Il Trovatore (Verdi). Claudia Muzio, Virgilio Lazzari, Augusta Lenska, Richard Bonelli, Antonio Cortis. Conductor, Weber.

##### PADEREWSKI PLAYS CHOPIN

The Endowment Fund of the American Legion profited to the extent of over \$6,000 from the recital given for its benefit Sunday afternoon, December 27, by Paderewski. For the second time within a month the great pianist was heard in Boston by a throng that taxed the capacity of Symphony Hall. Mr. Paderewski was in the vein; and, at his best, he is an artist of poetry, passion and power unexcelled in our time. It would be idle to analyze his playing or to comment in learned fashion on his performance of this piece and that. Suffice to say that his playing on this occasion will long dwell in memory. Needless to add, there were encores without number.

##### HANDEL AND HAYDN SOCIETY GIVE MESSIAH

The Handel and Haydn Society, Emil Mollenhauer, conductor, gave its two annual performances of Handel's oratorio, The Messiah, December 20 and 21, in Symphony Hall. The well-trained chorus of the Society was assisted by the Boston Festival Orchestra; Frank H. Luker, organist, and these competent soloists: Claire Maentz, soprano; Nevada Van der Veer, contralto; Lewis James, tenor and Frederick Millar, bass. Attending performances of The Messiah has long been a species of cult in Boston at Christmas time. This year proved no exception to the rule, large audiences flocking to Symphony Hall for both concerts.

##### ESTHER DALE IN SONG RECITAL

Esther Dale, soprano, gave a recital December 17, in Jordan Hall. A long but well-varied program gave the singer ample opportunity to display a voice of agreeable quality, musical intelligence of a high order, dramatic imagination and unusually clear diction. Opening with the characteristic Handelian aria, Lusinghe piu care, Miss Dale proceeded to a group of songs by Mendelssohn, Brahms, d'Albert and Wolf. Next came two old Irish songs and settings by Castelnovo Tedesco of three Shakespeare poems. Four Spanish pieces—two by the lamented Granados, one by de Falla and an arrangement by Albert Williams—proved a feature of the concert, thanks to the singer's sympathetic interpretations and to Mr. Doane's discreet accompaniments. Numbers by Dobson, MacDowell, Carpenter, Barnett and Van der Stucken brought her program to a close. Miss Dale was vigorously applauded by a large and friendly audience.

##### LEONORA CORTEZ PLEASES IN RECITAL

Leonora Cortez, pianist, gave a recital here, December 21, in Steinert Hall. Miss Cortez set herself an exacting test in an interesting program that comprised d'Albert's arrangement of Bach's prelude and fugue in D major, two smooth-flowing little sonatas of Durand; Brahms' variations on a theme by Paganini; a Nocturne, two etudes and a ballade out of Chopin; pieces by Jonas, Arensky and Smetana, and, for effective closing number, the Fifteenth rhapsody of Liszt. The pianist stood this test well. Her technique proved fluent—even brilliant where brilliance was called for. Her musicianship was sound, her tone of fine quality. Although occasionally sacrificing poetry for power she demonstrated in the nocturne that repose and tenderness are not alien to her spirit. Miss Cortez was warmly applauded by an appreciative audience. J. C.

##### Sousa Plays to Record Audiences

Lieut. Com. John Philip Sousa played to the largest receipts of his career for Arizona and Southern California and in all probability to the largest business ever enjoyed in this locality by any musical attraction, the week ending January 9. The week's receipts totalled \$40,000 and the

cities visited were Tucson and Phoenix in Arizona and San Bernardino, Pasadena, Hollywood and Los Angeles. After playing his way up the Pacific Coast to Seattle, Sousa will go to Florida and the South for the month of February, concluding his tour on March 6 in Richmond, Va. The season, the thirty-third of Sousa's organization, opened in Hershey, Pa., on July 4.

#### NEW YORK CONCERT ANNOUNCEMENTS

JANUARY 14—New York Symphony Orchestra, afternoon, Carnegie Hall; Philharmonic Orchestra, evening, Carnegie Hall; Lynwood Farnam, organ recital, evening, Town Hall; De Segura-Piza Artistic Mornings, Plaza.

JANUARY 15—Philharmonic Orchestra, afternoon, Carnegie Hall; New York Symphony Orchestra, evening, Carnegie Hall; Elshuco Trio, evening, Aeolian Hall; Elly Ney, Tamaki Miura and the Hart House String Quartet, afternoon, Hotel Roosevelt.

JANUARY 16—Harold Morris, piano recital, afternoon, Aeolian Hall; Mme. Charles Cahier, song recital, evening, Aeolian Hall; Evelyn Howard-Jones, piano recital, afternoon, Town Hall; David Mannes' Orchestra, evening, Metropolitan Museum of Art.

JANUARY 17—Philharmonic Orchestra, afternoon, Carnegie Hall; Josef Lhevinne and Rosina Lhevinne, evening, Carnegie Hall; Yehudi Menuhin, violin recital, evening, Manhattan Opera House; New York Symphony Orchestra, afternoon, Mecca Auditorium; Lewis Richards and George Barrere, harpsichord and flute recital, evening, Steinway Hall.

JANUARY 18—Mieczyslaw Munz, piano recital, evening, Carnegie Hall; New York Trio, evening, Aeolian Hall; Parish Williams, song recital, evening, Town Hall.

JANUARY 19—Cleveland Orchestra, evening, Carnegie Hall; Ethel Newcomb, piano recital, afternoon, Aeolian Hall; Flonzaley Quartet, evening, Aeolian Hall. Paul Parks, song recital, evening, Town Hall.

JANUARY 20—Phyllis, Archibald, song recital, evening, Aeolian Hall.

JANUARY 21—Philharmonic Orchestra, evening, Carnegie Hall; Elenore Altman, piano recital, evening, Aeolian Hall.

JANUARY 22—Philharmonic Orchestra, afternoon, Carnegie Hall; Nevada Van der Veer, song recital, evening, Carnegie Hall; Friday Morning Musicales, Biltmore; La Forge-Berumen Noonday Musicales, Aeolian Hall.

JANUARY 23—New York Symphony Orchestra, afternoon, Carnegie Hall; Philharmonic Orchestra, morning and afternoon, Aeolian Hall; David Mannes Orchestra, evening, Metropolitan Museum of Art.

JANUARY 24—Philharmonic Orchestra, afternoon, Carnegie Hall; Reinald Werrenrath, song recital, evening, Carnegie Hall; International Composers' Guild, evening, Aeolian Hall.

JANUARY 25—Helena Lanvin, song recital, evening, Aeolian Hall; Myra Mortimer song recital, evening, Town Hall.

JANUARY 27—Evei Belousoff and Wanda Landowska, evening, Aeolian Hall.

##### Myra Mortimer to Make Debut

Myra Mortimer, dramatic contralto, who will make her debut in Town Hall on January 25, will confine her initial program to German lieder. While her repertory contains songs of many nations, her specialty is the lied, and it was in this that she achieved her first triumph abroad during the past season. With Coenraad V. Bos at the piano, Miss Mortimer will give groups including Schubert, Schumann, Brahms and Hugo Wolf.

##### Levitzi's Only Recital

Mischa Levitzki, returning from the Orient, began his ninth American tour at Tacoma, Wash., on January 5. After a transcontinental tour covering the months of January and February, he will return east in March and give his only New York recital on March 30 in Carnegie Hall.

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## ANDRES DE SEGUROLA'S MANY ACTIVITIES

Endicott 6—flashed back the "busy" signal every time the MUSICAL COURIER representative tried one day recently to communicate with Andres de Seguro, that distinguished figure in music, in order to make an appointment for an interview. A final effort was made—this time successful—and the basso's secretary, after a few seconds absence from the telephone, informed the writer that Mr. de Seguro would receive him the next day at four o'clock.

"You certainly are difficult to reach, Mr. de Seguro," said the representative, after the first greetings were over.

"Why?" he asked with his usual savoir faire.

"You always seem so busy . . . at least your telephone . . ."

## BUSY LAZY MAN

"Yes," he interrupted, with a twinkle in his eye. "I am the busiest lazy man in captivity!"

"Busiest, lazy man? Rather unusual, I should say."

"Let me explain. By nature, I am naturally lazy. Yes, really! When people come to me with some proposition, I say: 'Heavens, it will mean hard work. For that reason I hesitate. But once I decide to undertake anything, I put every effort into making it a success. I work tooth and nail, as you say in America, out of personal pride, perhaps, to have the project turn out a gratifying success and not just passably such. That will explain why I hesitate when it comes to work, because I give so much of myself. And my dream of ideal life is—what do you suppose?'"

"I haven't the least idea."

## HIS IDEAL LIFE

"Well," he laughed, "to live on a big farm, away off in the country, removed from business and worries, just surrounded by dogs, horses and—pigs. And swans, too, for they are faithful and honest, I shall name after my friends; the pigs—"

"After your enemies, if you have any?" interrupted the writer.

"Exactly," he replied with a laugh.

"You have many activities at the present time, haven't you?" was the next inquiry.

## ASSOCIATE DIRECTOR OF LOS ANGELES OPERA COMPANY

"Yes, indeed, so many, in addition to my commercial enterprises that my entire day is taken up with them. You know, of course, that I have recently been engaged as associate artistic director of the Los Angeles Opera Company. I want to say I am very proud to give my co-operation to the management, whose financial life has been assured for the next three years. My admiration and old friendship for Richard Hageman, the general musical director of the company, and the keen business ability of Merle Armitage, are a guarantee that my co-operation with them will be gratifying and should have the results so necessary to the cause of grand opera in America."

## HIS MAMMOTH AIDA PERFORMANCE

Incidentally the writer recalled to mind a mammoth performance of Aida that Mr. de Seguro gave at Sheepshead Bay in 1915 with a remarkable cast consisting of Salazar as Radames, Marie Rappold as Aida, Cyrena Van Gordon as Amneris, Stracciari as Amonasro, with Polacco conducting. One might say that this was the pioneer out-door performance in or around New York. To this may be added Mr. de Seguro's twenty-four years of experience, not only as an artist in the best theaters of America and Europe, but also as the impresario of a number of opera companies in Spain, Mexico, Cuba and South America.

## TAKING COMPANY TO HAVANA

Mr. de Seguro is taking an opera company to the National Theater, Havana, for the month of May. A remarkable feature about this engagement is the first appearance of these artists in that country: Gigli, Mario Basiola, Elvira de Hildago, Bianca Saroya and Conductor Papi of the Metropolitan. Lazzari, the Chicago Civic Opera basso, will also be among the cast. In his former opera companies, Mr. de Seguro has always given the American singers a prominent position. This is proven by the fact that when he took his company to Mexico and Havana several years ago, it was headed by Alice Gentle, well known American dramatic soprano, along with Fleta and Merola, conductor, and included several other Americans in its lists.

In order to avoid the possibility of jealousy, which so peculiarly exists among artists, Mr. de Seguro will announce the American members of his forthcoming company in Havana when the entire cast is announced.

## PRAISES AMERICANS

Mr. de Seguro says without hesitation that he thinks among the Americans there are voices second to none, and artistic talent that may be compared advantageously to any foreign talent.

"I will always be very proud of the fact that I was the first one to advise John Charles Thomas, American concert baritone, to accept his first operatic engagement with the Washington Civic Opera Company. His appearance as Amonasro in Aida was an instantaneous success and he has had the best kind of success the entire season in Brussels. I might also add, as long as we are on this subject, that two of the biggest successes at my Artistic Mornings this season at the Plaza Hotel were scored by two American girls: Nanette Guilford and Mary Lewis of the Metropolitan. Both are 100 per cent. Americans and they will undoubtedly in a very short time attain first role prominence among the singers of today."

## HIS REPERTORY, IN HAVANA

"To get back to your opera season, Mr. de Seguro, in Havana," recalled the writer, "what repertory will you give?"

"I will open the season with Andre Chenier, and follow with The Barber of Seville, Boheme, Rigoletto, L'Oracolo, La Traviata, Martha, and Tosca."

## ACTING PRESIDENT OF MUSIC OPTIMISTS

During the absence of Mana-Zucca, founder and president of the American Music Optimists, Mr. de Seguro, as first vice-president, is active president of the association, originally created for the purpose of favoring the outlet of American artistic talent.

"The American Music Optimists," said Mr. de Seguro, "has lately been growing so rapidly that the concerts of two

years ago, given at Chalif's, are now drawing capacity audiences at one of the large ball rooms of the Waldorf-Astoria."

And only a single word is necessary to describe the Artistic Mornings at the Hotel Plaza, which Messrs. de Seguro and Piza, are holding for the second season—"Successful." The series has attracted much attention and lists among its box holders and subscribers names prominent in New York's smart set. A feature of these concerts has been the appearance of some dramatic star, such as Laurette Taylor and Blanche Yurka, which has been a novel touch, indeed. Will Rogers, humorist, was one of the biggest attractions of the present season's series. Thus at least a few of Mr. de Seguro's activities have been recorded.

## Chicago Diva Suffers Broken Arm

Eleanor Sawyer, newest addition to the roster of the Chicago Civic Opera Association as prima donna soprano, is now in a hospital in Paris. Mme. Sawyer came to Chicago under the cloud of her husband's illness, which made his coming with her for her American debut in Chicago impossible. After her brilliant debut as Santuzza in Cavalleria, she was relieved to hear that her husband was improved. She was to have appeared next as Desdemona in Otello, opposite Charles Marshall, in the name role. Cable advices from Paris urged her to return to her husband, who had suffered a relapse. Through the generous attitude of the Chicago Civic Opera management Mme. Sawyer's contract

was continued to include the season 1926-27, and consent was given her to make this hurried trip to Europe.

While disembarking from the steamer at Cherbourg, a heavy trunk fell on her, breaking her right arm. She was treated temporarily at Cherbourg and taken immediately to the American hospital in Paris, where she arrived on Christmas Eve. The only bright spot in her arrival was the word that her husband Aksel Faber, would recover.

## Elena Gerhardt Says Adieu

Elena Gerhardt, lieder singer, who sailed for Europe on the Majestic, January 16, said goodbye for two seasons to her American audiences, when she sang over the radio on Sunday evening, January 10, giving a group of old English songs, two Schubert lieder and three modern English songs. A letter from Philadelphia told Miss Gerhardt that the young writer, a pupil of the Curtis Institute of Music, gave a "listening-in dinner party" on Sunday evening for fifty Gerhardt devotees. Engagements will keep Miss Gerhardt in Europe until the fall of 1927, when she will again return for a tour under the management of George Engles.

## Many Presidents at Rubinstein Club

Presidents of prominent New York clubs were present at the January 9 Presidents' Day of the Rubinstein Club, Mrs. William R. Chapman, president. Among them (alphabetically) were Jane Cathart, Fay Foster, Jessamine Harrison-Irvine, Florence Foster Jenkins, Harriet Ware, Estelle Lieb-ling, Mrs. Harold Vincent Mulligan and Henrietta Steke-Seeley. These, with about a thousand others, enjoyed a program of Ethel Fox and George Brandt, soprano and tenor; Margaret Vareschi, dancer, and Mme. Pilar-Morin; accompanists were Emma Jacoves and Paolo Giaminto.

# America's Debt TO THE FLONZALEY QUARTET

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music also has owed much to the willingness of the Flonzaley Quartet to play the works of our composers."—New Haven Journal-Courier.

## Random Expressions Concerning

## An Organization Supreme In Its Field NEW YORK CHICAGO

If there is anything more exquisite in musical performance than a concert by the Flonzaley Quartet, we have not heard it. It appears that in at least one musical field the last word has been said, for more than the Flonzaleys do, no string quartet is likely to accomplish.—American.

They are the best exponents of chamber-music in the world, bar none; and lovers of the sheer in musical interpretation all over the country, await with keen interest this cosmopolitan band of travelers.—Daily Journal.

## PITTSBURGH

We have had with us for years the Flonzaley Quartet, the most magnetic, colorful, and individual ensemble in existence. Any attempt to criticize such a performance as that of last night would approach to perfection conceivable, and this not cold, be it noted, but warm perfection.—Gazette-Times.

## INDIANAPOLIS

Chamber-music assuredly finds its noblest expression in the playing of these four men. Only the rarest of musical heights are disclosed at these concerts, only the profounder emotions are aroused. One's mind is made content with the knowledge that it is in the presence of perfect art.—News.

## BUFFALO

It is difficult to find words to describe the wonderful work of these four separate personalities, all blending in a musical unity that is flawless, and which reveals the highest refinement of detail. In brief, the playing of the Flonzaley Quartet is wholly satisfying in its tonal and interpretative perfection and beauty.—Morning Express.

## Management LOUDON CHARLTON

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VICTOR RECORDS

### Westchester Preparing for May Festival

That the activities preparatory to the Westchester Music Festival of next May have already enlisted enthusiastic support throughout the county was indicated on January 6, when representatives of many communities met at dinner, at the White Swan Inn, White Plains, with members of the board of governors of the Westchester Choral Society and the Westchester County Recreation Commission. They were guests of Mrs. Eugene Meyer, chairman of both boards.

Among the special speakers were Frederick P. Close, chairman of the County Board of Supervisors, who is a member of the board of governors of the society; Mrs. Paul Revere Reynolds and Ruth Taylor, members of the Recreation Commission, under whose auspices the Choral Society was established; Chester Geppert Marsh, County Director of Recreation; Morris Gabriel Williams, county choral conductor, and Mrs. R. C. Wasserscheid, business manager.

With the experience of last year's successful festival as a guide, plans were outlined for closer working relationships between local choral organizations and the Westchester Choral Society, the expansion of local chorals so that their advantages will be available to a larger number, and the formation of choral groups in additional centers.

Mrs. Reynolds, it was announced, has accepted the chairmanship of a committee composed of chairmen of local groups, which will serve to coordinate the organization work in the various communities.

It is expected that this season's developments will establish the permanent basis for the choral work and the festival. With the increased number of participants and the character of cooperation that is developing, the whole movement gives opportunity for Westchester County, it was pointed out, to become an inspiration and to set standards for the entire country.

The experiences and plans of local groups, both as regards their community work and their preparations for the County Music Festival, were outlined by their local representatives. Others attending were: Edgar F. Fowlston and Marcus Simpson, Mt. Vernon; Mrs. W. H. Wyckoff and F. Colwell Conklin, Mamaroneck; Rev. Frederick J. Melville and Caroline Beeson Fry, White Plains; F. Jones and Clarence Shumway, New Rochelle; Mrs. Harry L. Dunwoody and Clifford E. Dunmore, Tarrytown; F. J. Wood, Ossining; Frederick C. Studwell, Rosalind Riegan and Dorothy Ward, Port Chester; Mrs. Herman Ferber and Mrs. Avery, Hastings; James D. Burt and Ernest T. Bond, Peekskill; Mrs. Orta D. Wilcox, Larchmont; George H. Covey and Lindley H. Vane, Bedford and Mt. Kisco; Kirkland A. Wilson, Pleasantville; and Frank S. Marsh, of the Westchester County Recreation Committee.

Local leaders in every case reported a growing interest in the choral work and the festival. They also indicated that

their communities would seek larger participation as they gained in understanding of the opportunities afforded and the relationship of the activities to the country-wide recreation program.

Mr. Williams briefly outlined the program of the music festival, with a chorus of 2000 or more voices as its chief feature. Place is made on the program for choral competitions. New and interesting features will be the foreign chorals. Negro spirituals will be rendered by a greatly enlarged chorus.

### Arden Entertains for Oberfelders

On New Year's Eve, Cecil Arden's studio was the scene of a brilliant gathering, assembled to meet Mr. and Mrs. Oberfelder, of Denver, Col. Mr. Oberfelder is a prominent impresario in the West.

During the evening a number of the artists gave impromptu performances that added to the artistic success of this delightful affair. Oda Slobaskaya sang selections from Rubinstein and Moussorgsky; Herma Menthe rendered several piano selections and Rhea Silberta offered Whiteborne's Pell Street and some other modern numbers. Miss Vaughn de Leath sang some of her own compositions in her own inimitable manner. Nina Gordon gave imitations of many of the Charlot Revue numbers and then, to the delight of all the guests, a clever imitation of Harry Lauder. Westell Gordon sang several of his own compositions, among them the well known One Little Dream of Love. Cecil Arden, with Buzzi Peccia at the piano, sang three of his compositions, especially composed for Miss Arden. These were: London Bridge Is Falling Down, La Colombetta, and Wild Woman's Lullaby.

Among the guests were Frederick Huber, Nickel Shattenstein, Nicholas Muray, Max Rosen, Dr. Lulu Hunt Peters, Mr. and Mrs. Martin Jenter, Herma Menthe, Rhea Silberta, Elizabeth Latta, Edward Robinson, Fred Travers, Jack Coles, Grant Baker, Leonard Lieblich, H. O. Osgood, Ray Brown, Mrs. Marden, Gay MacLaren, Ethel Peyser, Herbert Peyser, Selma Schubart, Helen Jeffrey, Count Vasco da Gama, Nils Nelson, Henry Gaisman, Nell Fountain, Major White, Max Ableman, Jerome Swinford, William Lamont, Vaughn de Leath, Celeste Hutzler, James Wolfe, Lillian Lauferty, Betty Payne, Vitold Pavloski, Nina Gordon, Westell Gordon, Mr. and Mrs. Alenickoff, Nanine Joseph, Mr. and Mrs. Langner, Florence Parr Geer, Helen Low, Mary Bailey, Mr. and Mrs. MacHenry, Chris Hayes and Valdemar Stefanson.

### Abby Morrison Heard in Ohio

Abby Putnam Morrison was the only soloist engaged for the sacred concert on December 27 at the First Presbyterian

Church, Portsmouth, Ohio. She sang Hear Ye, Israel, from Mendelssohn's Elijah; My Heart Ever Faithful, Bach, and Come Unto Him, from Handel's The Messiah.

### Griffith Artist Successful in Opera

Bernice Schalker, dramatic contralto of the San Carlo Opera Company, is winning unanimous praise from the press throughout the country in her portrayal of different



BERNICE SCHALKER.

roles. Particular mention has been made of her work as Azucena in Trovatore, Haensel in Haensel and Gretel, Nancy in Martha, and Suzuki in Madame Butterfly. Miss Schalker has a voice of unusual quality, being luscious, warm and vibrant, and this she uses most skillfully. Her operatic debut was made from the Yeatman Griffith studios.

### Cesar Thomson Master Scholarship Contest

ITHACA, N. Y.—Cesar Thomson, distinguished teacher of violin, has announced that the examination for his master scholarship will take place, January 26, in his studio at the Ithaca Conservatory and Affiliated Schools. This coveted honor carries full tuition with the master violinist for a full term, also free quarters and board. The date which M. Thomson has fixed immediately precedes the opening of the second term at the Conservatory, and the winner will immediately take up study with the master.

Cesar Thomson is one of the outstanding violinists in America. He has been a member of the master faculty of the Ithaca Conservatory for several years. He was formerly associated with the Liege and Brussels Conservatories in Belgium, holding posts there formerly held by de Beriot, Leonard, Vieuxtemps, Massard, Wieniawski, and Ysaye. He is noted for his unique and practical method of fingering. Among his pupils are Adolf Betti and Alfred Poehon, Frances Macmillen, Paul Koshanski and many others.

Applications for admission to the scholarship examinations should be addressed to the Registrar, Ithaca Conservatory and Affiliated Schools, Ithaca, N. Y.

### George Lieblich on Tour

George Lieblich's pianistic tour is taking him all over the country and he is busy incessantly with recitals and occasional lectures. His fourth Chicago appearance took place January 10, at Kimball Hall, when he played Schumann's C major fantasia, Schubert's Wanderer fantasia, and Liszt's fourth rhapsody. Also there were piano pieces from Lieblich's own pen, and four of his new songs, sung by Devora Nadworney. The pianist-composer added six encores to his regular program. Not long ago, Mrs. Lieblich was entertained by Governor Gunderson, of South Dakota, and with that executive, visited the Indian School, at Pierre, S. D., where the students sang their native music for the musician.

### To Commemorate Verdi's Death

In observance of the twenty-fifth anniversary of the death of Giuseppe Verdi, which took place in Milan on January 27, 1901, the Metropolitan Opera concert, Sunday evening, January 24, will be a performance of the composer's Requiem Mass, with Mmes. Florence Easton and Merle Alcock, Messrs. Gigli and Mardones as soloists, the entire opera chorus and orchestra, Tullio Serafin, conducting.

### Schnitzer Tour Solidly Booked

Germaine Schnitzer already is solidly booked for a six weeks' tour during 1926-27 in England, France, Belgium, Italy, Germany and Austria.

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## CARL FLESCH

LAWRENCE GILMAN, in the *New York Herald Tribune*, December 29, 1925:

"We have a notion that Mr. Flesch might have shaken Mozart's conviction that women of genius play with more expression than men. . . . In the Andante of the Sonata Mr. Flesch was as intimately expressive as even Mozart would have wished. . . . His taste, his delicacy of handling were exquisite."

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## CHICAGO OPERA

## HAENSEL AND GRETTEL, JANUARY 3 (MATINEE)

CHICAGO—Humperdinck's Hansel and Gretel was given for the first time this season at the Sunday matinee with a very good cast under an able conductor. The house was practically sold out with hundreds of children and their mamas, and if their laughter and applause be taken as a criterion the performance was much enjoyed.

## RIGOLETTO, JANUARY 4

The Daughter of the Regiment, which was to have been revived two weeks ago and was postponed due to the indisposition of one of the principals, had to be cancelled again as the indisposed singer had not fully recovered. A Light from St. Agnes was also scheduled for the same night, but, Forrest Lamont being sick, the Harling novelty, which made such a profound impression at its world premiere, had to be postponed, probably until next season as far as Chicago is concerned. Rigoletto was substituted. The Chicago Civic Opera Company is one of those companies that have to change the bill whenever a singer is taken suddenly ill. Understudies seem unknown with our company and, if one singer is given a role, no one else seems to study the same part. Thus, when one is sick, the opera announced has to be changed.

The performance of Rigoletto was mediocre in every respect with the lone exception of Charles Hackett, who sang the role of the Duke with his customary artistry.

## PELLEAS AND MELISANDE, JANUARY 5

As the management of the Chicago Civic Opera and its musical director, Giorgio Polacco, do not believe in the star system and have done their best to make of our company a lyric stock company, little will be written about the individual work of the principals heard in Pelleas and Melisande or of the conductor, Giorgio Polacco. The latter, it has been said openly around the Auditorium Theater, does not look favorably upon individuals being singled out for special mention. Therefore, this review will be curtailed to please him and his associates. Stating that the Debussy work had a most creditable performance will suffice at this time.

## RESURRECTION, JANUARY 6

Mary Garden, who had sung Melisande the previous evening, was again the heroine in Resurrection. Though the management does not believe in stars, it has in Mary Garden one of the brightest in the lyric firmament. She is as ephemeral in the role of Melisande as she is wordly as Katucha, and she is superb in both roles. Again she carried Resurrection to victory. Fernand Anseau repeated his beautiful American creation of the Prince and the balance of the cast was adequate if not brilliant. Moranzoni conducted.

## TOSCA, JANUARY 7

Lohengrin was scheduled, but due to the continued indisposition of Forrest Lamont, Tosca, with Raisa in the title role, was substituted. There are in Chicago several American tenors who have won success in Italy, Germany and

France who could have been called upon to sing the role of Lohengrin, but, true to its tradition, the management changed the bill and Lohengrin is now scheduled for its lone performance this season for next Tuesday night.

The performance of Tosca with Raisa in the title part has been reviewed recently at such length in these columns that nothing more need be set down at this writing, only that Raisa once again triumphed in the name part.

## ANDREA CHENIER, JANUARY 8

On January 8, a special performance of Andrea Chenier was given, the house having been sold out to the Civic Concert Service, of which Dema E. Harshbarger is president and general manager. The Civic Concert Service, Inc., held a conference in Chicago of delegates from the many cities in which the Civic music series is in operation. These delegates came from a radius of five hundred miles of Chicago and, as Muzio is under the management of Dema Harshbarger, it was natural that Andrea Chenier was chosen to present her before the delegates in the role of Madeleine, in which she has scored many triumphs at the Auditorium. In glorious fettle, she delighted her audience through the beauty of her song, and her dramatic portrayal made a deep impression on the listeners. This special performance was the last of Andrea Chenier for the season.

## HERODIADE, JANUARY 9 (MATINEE)

The second and last performance this season of Massenet's Herodiade was given at the Saturday matinee, with the same cast, heard previously. Fernand Anseau as Jean once again reaped the plaudits of the audience after the Aimee moi donc alors, and was recalled many times after his big scene in the third act. Mason was Salome. Once again much praise must be bestowed upon Cyrena Van Gordon, who, in the title role, was regal to the eye, and her song was that of a singer of first order. Van Gordon's voice, by the way, has never been heard to such good advantage as during the present season. A big figure in the operatic world in the past, Van Gordon has now taken a place among the big stars of the day in the grand opera realm as well as in the concert field. Bonelli, who has done splendid work since joining the company this season, again was Herod, a part to which he gave vocal distinction. Edouard Cotreuil, always a pillar of strength in whatever role he is cast, sang the music written by Massenet for the bass in a manner entirely to his credit and to the enjoyment of his listeners. Salvos of plaudits broke from every side of the house after his big aria and also after his duet with Herodiade (Van Gordon). The balance of the cast was excellent.

Reviewing the first performance of Herodiade this season this writer credited Pavley with an appearance in that opera. This was a grave mistake, as Mr. Pavley at the time was and is now in Paris. It was, of course, Oukrainsky who danced with his ballet in Herodiade. By the way, Oukrainsky, through the voice of his secretary, informed the MUSICAL COURIER that the costume and headdress as well as the bow and arrow he uses in Herodiade are Assyrian and not Indian, as asserted by the writer. We have seen many Assyrian pictures in museums in the Paris Louvre, at the British Museum in London and even in some in this country, and though we can discriminate between an Indian and Assyrian costume, we have never thought that an Assyrian looked as



FRIEDA HEMPEL

who returned to her New York home in time for the holidays, pictured on the deck of the steamship Majestic, a vision of youth and loveliness with her broad smile and new Paris creations. Miss Hempel is beginning her first tour under the management of George Engles with two of her famous Jenny Lind recitals in Haverhill, Mass., and Lancaster, Pa., following which there will be a concert in Boston and three New York appearances, one in the Bagby Musicale at the Waldorf and two as soloist with the New York Symphony. The singer recently completed a tour of the British Isles with a triumphant concert in London. Her vacation days were spent golfing and breaking all her former records in mountain climbing at Sils Maria in the Engadine, Switzerland. Miss Hempel said she was glad to be back and looked forward to her first season under the new management with even more than her usual amount of "pep and enthusiasm."

much like an Indian as Mr. Oukrainsky did on this occasion.

## HAENSEL AND GRETTEL, JANUARY 9 (EVENING)

Hansel and Gretel was repeated with the same cast heard previously and was followed again by Gabriel Grovlez' Fete a Robinson, a very good ballet, by the way, the revival of which may be counted among the successes of the season.

RENE DEVRIES.

# JAMES WOLFE

BASSO METROPOLITAN OPERA COMPANY

## TRIUMPHS

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"It is an excellent voice that nature has bestowed on Mr. Wolfe, of extensive range and abundant power, which still retains the delightful freshness of youth."

—New York Telegram.

"A resonant voice with ample volume and range and expression."

—New York Herald Tribune.

"Displayed richness of voice. . . Surpassed in smoothness of velvety tones."

—New York Post.

"Perhaps his friends and certainly all strangers were surprised at the youth's depth and volume of tone."

—New York Times.

"James Wolfe delighted a large audience with his first song recital. He sang in easy, confident manner and with good voice."

—New York World.

"There is plenty of power to his voice and he handles it most skilfully. He knew how to bring out textual values of his songs."

—New York Journal.

"Voice of unusual depth and excellent timbre. An encore song of the Volga boatmen was given with such passionate abandon and ended with such notes of pathos and tragedy that the artist was forced to respond again."

—Brooklyn Times.

"He is an earnest and intellectual artist with a rich, full voice. . . He is an artist of marvellous natural gifts who handles his big and responsive voice magnificently. He has tremendously strong natural intelligence, musical feeling and all he does is pervaded by a sense of true art."

—Staats Zeitung.



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# MUSICAL COURIER

Weekly Review of the World's Music

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It's a mad, mad world, what with modernistic music, and all.

There were no less than thirteen separate and distinct musical events in New York on Thursday, January 7. Unlucky indeed—for the critics.

There are those who mourned the recent passing of the State Orchestra, but in the ranks of the weeping, the overworked music critics of this town were conspicuously absent.

If the future generations had to pay an inheritance tax on the music we leave them as the product of today, the levy, if based on actual value, will not be burdensome enough to trouble even the poor.

On page 23 in the issue of December 31, the MUSICAL COURIER quoted from an article by Emil Vuillermoz on the French Groupe de Six. By inadvertence, credit was omitted to the magazine in which the complete article first appeared. It was the November-December issue of that excellent and interesting periodical, Modern Music, published by the League of Composers.

The MUSICAL COURIER, always glad to increase both the news and service value of its foreign department, has recently opened a new office in Paris, in the New York World Building, 47 Avenue de l'Opera. It will be in charge of Clarence Lucas, Paris correspondent, and Natalie de Bogoroy, as representative. All Americans in Paris will be heartily welcome as visitors and the representatives will be glad to answer all inquiries in regard to musical matters as far as they are able.

Concert audiences are bound to be disturbing enough in this climate at this time of the year with the inevitable coughing. Whispering, however, is another sort of disturbance that is not inevitable, except that an audience inevitably contains a certain number of persons of ill-breeding. But such disturbances might well be left to the audiences. It is very bad taste for anyone connected with an orchestra to stand behind the spectators, as a certain official of a visiting orchestra did last week at Carnegie Hall, and carry on a long whispered conversation until some of the listeners finally hissed to make him stop. Also, it was, we are informed,

somebody connected with the Philadelphia Orchestra who, when the house was darkened to show the Clavilux last week, opened one of the doors in the stage setting at Carnegie to peek in and kept it open during nearly the whole performance of Scheherazade, letting in light from behind and disturbing all the spectators on the left side of the house.

The recent death in Paris of Giulia Valda removes one of the few remaining members of that little group of pioneers who first brought to Europe the news that there were great singers and great voices in America. Mme. Valda, unlike some of her colleagues, never gave up an active musical life, turning to teaching after she finished her operatic career, and dying in harness, still busy teaching at Paris. In the days before the war her studio was one of the musical-social centers of the French capital.

The Los Angeles Opera Company is to be congratulated upon its wise selection of Andreas de Segurula as associate director. The genial basso's association for twelve successive years with the Metropolitan Opera Company, his twenty-four years' experience as a singer of first roles in many of the leading opera houses of Europe and other countries, and his successful association as impresario with a number of companies, are all conclusive proof that he is well equipped to fill this position. It will be of interest in this connection to note that at his forthcoming operatic season in Havana, Mr. de Segurula will introduce for the first time to the Cuban public such artists as Gigli, de Hidalgo, Basiola, Saroya and Conductor Papi, who are among the personnel, soon to be announced in its entirety.

Anna Fitziu's appearances this season with the Chicago Civic Opera Company have certainly justified that organization's selection of her for guest performances. As a matter of fact, Miss Fitziu was originally engaged for only two performances, but she has already sung Nedda, Tosca and Desdemona, and may do Elsa before she leaves the company. She was also chosen to create the leading role of Cadman's The Witch of Salem, which, however, will not have its premiere until next season. Miss Fitziu's singing has been warmly endorsed by all the Chicago critics, several emphasizing the fact that she has never been in better voice. Miss Fitziu made a unique record recently when she sang Pagliacci on December 26, repeated the same opera the next day (owing to a change in the opera schedule), and the following day made her third appearance within three days in Otello.

It is good to see that influential magazine, The American Mercury, regularly devoting considerable space to music. The January number has a very interesting article upon MacDowell by Upton Sinclair, who, before he made up his mind to become a writer, studied for two years at Columbia under the distinguished composer. Another article is The Dilemma of American Music, by Daniel Gregory Mason. Mr. Mason shows how unoriginal we are as composers, how strongly influenced by the various schools of foreign music, and then states: "The promising way towards a rich and various American music seems much less likely to lie through any system of branding, organizing, and licensing, such as nationalism and all other isms are too apt to foster, than through an elastic eclecticism of individual choice." The diagram to accompany this last sentence will doubtless appear in next month's Mercury.

What is doubtless the first affair of its kind under the municipal auspices has recently been undertaken by the city of Baltimore. The official announcement, bearing the names of Mayor Jackson and Frederick R. Huber, Municipal Director of Music, and the city seal as well, says: "As an impetus to the development of unusual talent in Baltimore, and to bring before the public the work of its Baltimore teachers as well as that of its students, the city of Baltimore announces a vocal contest, the winner to be given an appearance as soloist with the Baltimore Symphony Orchestra at its regular monthly concert on Sunday evening, April 18, 1926." Without doubt, Baltimore pays more official attention to music than any other city in America and this contest is made possible because of the fact that the local symphony orchestra also is subsidized by the city government. It will be very interesting to see whether a city-wide contest like this, confined of course to Baltimore talent, will produce some singer who will really gain more than local fame. The age limit of the contest is twenty-eight years so that local professional singers of any extended experience will be automatically barred.

## RADIO PUBLICITY

The question of radio publicity is one which is more or less agitating everybody concerned in the profession of music. There have been all sorts of claims made on both sides. The radio people started out several years ago, when broadcasting started out to be a nightly affair, with the claim that every artist ought to give his services to the radio because of the positive value of the advertising to be derived therefrom. The idea was that the public, having had a sample of the artist's offerings, would be so anxious to hear him (or her) that the box office would be stormed whenever the radio artist announced a concert. The artists, after a short trial, decided that radio performance was a public performance and should be paid for. And the artists were certainly undecided whether or not the publicity had any value. At all events, after a delightful time of radio concerts given by the big artists for publicity only, there was a sudden shutdown and the radio people began begging artists, good or bad, to perform for them so that they could keep their nightly programs going. Finally they took to all sorts of paid or exchanged advertising and engaged in many cases studio staff artists to fill in gaps whenever such gaps might arise. The music (we speak only of music, not of other forms of radio entertainment) that now comes over the radio consists of various sorts which may be classified as follows: hotel, restaurant, night club or movie orchestras announced as coming from such-and-such a place and evidently designed to attract the patronage of listeners-in; second rate artists of all sorts—pianists, violinists, singers, who offer programs of serious music; entertainers of all sorts—singers, banjo, guitar, ukelele, saxophone players, and so on; occasional performances by organizations—glee clubs, chamber music ensembles, college opera productions, and, from some studios, opera by the studio staff artists; and finally such "hours" as the Atwater-Kent, now become famous, where first rate artists are engaged to entertain.

When it comes to a question of popularity, it is, of course, quite impossible to state with any certainty what the public most desires. The radio announcers plead earnestly with the invisible audience to write in expressing its approval of the entertainment offered, and in many cases a souvenir of some sort is promised in exchange for every letter received, one firm having offered merchandise of a value "which cannot be bought anywhere for ten dollars" to every listener-in who would send his name and address. All of which is, of course, just the old gag so familiar with the cheaper sort of news print, of getting addresses which can be "followed up." It is also, in the radio world, a means of proving circulation. In other words, if the XYZ Tooth Paste people are paying a price for advertising, it is evidently up to the radio stations to prove that this advertising is reaching many people, and the only proof is the number of letters received.

No doubt that sort of advertising pays. But does it pay artists? That was tried out on January 7 at Aeolian Hall by Goldy and Dusty—the Gold Dust Twins. This concert was announced over the radio and one might have expected a great throng at the concert. For the Gold Dust Twins are good entertainers. They do a stunt with song and patter over the radio that is first rate—not art, but good vaudeville. However, Aeolian Hall was not crowded on this occasion. It was well filled, just about as well filled as the friends of these singers and the members of the Mendelssohn Glee Club, where both of them sing, would make it.

And yet we were astonished. We have never believed that the radio would advertise any real artist, but we did have an idea that it would advertise cheap forms of entertainment. We hear that Goldy and Dusty have given similar concerts in cities smaller than New York and have had vast audiences. We would expect Roxy and His Gang to fill any theater if they gave a concert. Hence we were really surprised not to find the faithful at the Gold Dust concert. But the faithful were sitting quietly at home listening to other radio entertainment.

And right there is the fallacy of the advertising argument for artists, and even, perhaps, for entertainers: the more there are the less will they be advertised, for the reason that if there is worth-while entertainment on the air every night the radio audience will stay at home to enjoy it.



## VARIATIONS

By the Editor-in-Chief

The State Symphony Orchestra has suspended activities owing to lack of funds. It is a pity that the debacle came just when Alfredo Casella, that gifted Italian music maker, was to have assumed the baton for a series of concerts whose programs promised much.

That hoarse sound audible when the State Symphonists sent out their notice of "indefinite postponement" may or may not have been the chuckle of Josef Stransky, who founded the organization as a sort of "spite orchestra" after he and the Philharmonic parted. Mr. Stransky's herculean efforts succeeded in coaxing forth from some of his friends sufficient finances for the beginnings of the State Orchestra, but before long its coffers were depleted and inner dissensions rent the amicable relations between the conductor and his executive associates. He resigned his position, and Ignatz Waghalter succeeded him, it being understood that the new leader had some personal guaranteed moneyed support to insure payment of the players for part of their season. The box office remained weak, however, and soon Mr. Waghalter went the way of Mr. Stransky.

Then came the reign of Ernest von Dohnanyi, and he served the full term for which he had been announced.

Casella was to have opened his engagement last Saturday evening as the conductor of the State Symphony, and the little birds who always tell things out of school whispered that he (or his sponsors) had promised to drop some guaranteeing funds into the strongbox of the orchestra. Perhaps the decision followed, that the proverb about throwing good money after bad, is founded on true and tried wisdom. At any rate, nothing came of the Casella concerts, and the inference is clear that the ducats with which to pay for them were not in negotiable evidence.

Whether all this proves that New York is overcrowded with orchestral concerts, or whether the conductors of the State Orchestra failed to maintain a personal following and to build up public interest, is a matter for study on the part of musical economists, and their deductions on the subject are awaited with eager interest by a palpitating universe.

One wonders what would have happened had Toscanini come to New York to conduct the State Symphony Orchestra instead of the Philharmonic.

If we were the State Symphony directorate, we should salaam to Toscanini; crawl on our knees before him; burn incense and candles in his honor; cajole, flatter, entreat, and exhort; in an effort not only to secure him for some spring concerts after his short Philharmonic tenure of office has expired, but also to bind him for next season and the seasons following as the permanent conductor of the State Symphony Orchestra.

If that could be accomplished, the musical economists aforementioned might have to revise their conclusions about the tonal law of supply and demand and the overcrowding of the New York orchestral season.

There is some characteristic paragraph to be obtained by commenting on hiding one's light behind a bushel, and hiding one's orchestra and oneself behind a screen of light; but we had to give up the attempt to construct the aphorism at the recent Philadelphia Orchestra concert here, because we found that our mental struggles interfered with our enjoyment of the fine musical performance and the lovely color gyrations of Thomas Wilfred and his fascinating Clavilux.

By the way, we should not like to see Mr. Wilfred try to illustrate some of the most modernistic orchestral scores. It might injure his apparatus beyond repair.

Let them say what they will, about the devastating effects of personality, magnetism, and prima-donnaism of orchestral conductors, but the fact remains that one sadly missed the visible presence of Stokowski and his players when they retired out of sight during their performance of the Scheherazade. We heard some of the feminine auditors voicing angry protest, and we could quite understand their indignant heat.

By the way, why not change the name of the State Orchestra to Unsettled State Orchestra?

Irving Berlin wrote two slushily sentimentalized popular songs called All Alone and Remember, and according to newspaper report they won him his much

discussed bride, the former Ellin Mackay. Papa Mackay, very wealthy, is said to have set his face against the young couple. That should not deter Irving, however. With his evident gift for tonal persuasiveness he should set some more tears to music, and name his new pieces Forgive, and Come Home. Failing of effect with those works Berlin might wait awhile, and later, if circumstances warrant, try a pair of lyrics called Kiddie, and Cradle Song. How could Mr. Mackay resist such heart-rending musical pleading?

The moment Toscanini left Italy, Vesuvius became active again. Evidently that country is able to stand only one thrill at a time.

We were not present at the January 8 and 9 home concerts of the Philadelphia Orchestra, and we have read no report of them, but just to prove our musical omniscience, we make bold to say that both occasions were sold out. It was a Wagner program.

The late Vance Thompson many years ago protested against the then blind adoration of Tchaikowsky's music, and declared that Moussorgsky would outlast the composer of the Pathetic Symphony. Is the prophecy to come true? In the article referred to Thompson called Tchaikowsky a "seventh rate Jewish composer." Tchaikowsky was neither Jewish nor seventh rate. However, it is true that his works are showing signs of age, and another generation or two may put him in the bag with Mendelssohn, Rubinstein, Carl Goldmark, and the earlier Liszt. As those older composers fade, no new ones seem to be able at present to restock the symphonic literature with material of even relative permanency. It was only the other evening that Arthur Judson, an orchestral manager who studies other things beside his box office, expressed fear for the future of our orchestras. "The repertory is being worn threadbare," he declared, "and the proof that conductors realize it is evidenced by their frantic and ceaseless search for novelties that have more than a passing interest. If those cannot be found, and only one or two Haydn symphonies, one by Mozart, three by Beethoven, two by Brahms, and two by Schubert, exert drawing power with the public, how are conductors to make up any programs without monotonous repetition? Then, too, the cost of maintaining symphony orchestras in this country is reaching practically impossible outlays of money. If some of the rich patrons should cease their guarantee donations, the end of many of our orchestras would be inevitable. The situation, as I see it, is alarmingly serious."

Some strong words on opera in English are those of H. L. Mencken, in the January number of the American Mercury. It would take a Charles Henry Meltzer to answer Mr. Mencken with the proper gentleness but firmness. Here is the Mencken fulmination:

Nothing could be more provincial and absurd than the current demand that opera drop its born umlauts and accents and acquire, for the greater delectation of the Anglo-Saxon an English speech. Opera in English is, in the main, just about as sensible a plea as baseball in Italian. The opera is not an Anglo-Saxon art form and to attempt arbitrarily, for patriotic reasons, to make it one is akin to Germanizing Georgian architecture or Frenchifying American jazz. The notion that you can get, say, French opera in English by the simple trick of translating, for example, "Les Huguenots" into English is like the notion that you can get American comedy in French by translating George Ade's "College Widow" into French and having the football team wear the Sorbonne colors. What results, obviously, is a hybrid, as unpersuasive and unconvincing as an Englishman talking American slang or a German wearing a monocle. The notion, further, that the way to get opera in English is to have the librettos written by English-speaking artists is a good notion so far as it goes, but an equally good notion is to have English-speaking artists first write music as good as Wagner's, Mozart's or even Papa Meyerbeer's.

"Most music lovers, the world over, prefer opera to symphony," says an exchange. Those music lovers who have no honorable intentions toward the tonal art.

M. T. writes: "Your paper always puts a lot of heat into its attacks on modernistic music. Why not the same degree of fire when you discuss other kinds?" We had not noticed about the temperature in the MUSICAL COURIER. We are the editor; not the janitor.

From the Vest Pocket Essays of George Fitch: "A musician is a man who says 'ouch' whenever he hears a popular song. Musicians live happy lives

## THE MUSICAL COURIER CO.,

announces the opening of its

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Clients of the MUSICAL COURIER, artists appearing on the continent, as well as all those interested in musical affairs are invited to call at the office for such advice and information as the Musical Courier staff is able to give.

Mr. Clarence Lucas, the Paris correspondent, and Miss N. de Bogory, as representative, will be in charge.

enjoying their own music and criticizing that of others."

The Jest is an opus, and the Ring cycle is an opera. LEONARD LIEBLING.

## LE SACRE FADES

At the New York Symphony concert at Carnegie Hall, Thursday afternoon, January 7, there must have been three or four hundred people who "walked out on" Le Sacre du Printemps. It was the largest walk-out we ever saw at a New York concert, though it certainly was not the fault of Eugene Goossens' conducting of the orchestra itself, for they gave a splendid performance of the work. The dear old ladies of Dr. Damrosch's afternoon subscription series—with a few dear young ladies and even a lad or two among them—simply could find nothing to interest them in the Sacre du Printemps and left because they knew of pleasanter things to do elsewhere; and we, chained to a seat by a sense of duty and by a warm admiration for Mr. Goossens and his work, to tell the truth, envied them. It was our fifth hearing of the work and we have liked it less and less with every repetition. It has nothing to say any longer. Its rhythms have lost their vitalizing effects and, except for that, it never did have anything to recommend it. Even the Pagan Night section has come to sound artificial and theatrical. It will break Stravinsky's heart to know that we are "off" the Sacre for good—unless somebody comes along and shows us the ballet that is supposed to go with it. It may be the dancing would relieve some of the monotony.

## NO, SIR!

When the serious weeklies go in for music in a serious way, as they occasionally do, they should be careful to select only writers who know what they are talking about. For instance, a writer in The Nation, speaking of the Gershwin piano concerto, says: "If on the other hand the second movement was first-rate, it was because, as a small form, it required no more than the few superb blues numbers that he strung together, quite indistinguishable in type from his blues numbers outside the concerto." If that writer finds that extremely original melody, the principal theme of this second movement, "indistinguishable" from Gershwin's other tunes, it is because he doesn't know how to distinguish—and that is neither Gershwin's fault, nor the Nation's. With a wide knowledge of Gershwin's tunes, we say unhesitatingly that particular theme does not resemble any other of his tunes—or anyone else's tune.

THE LATE QUEEN MARGHERITA  
AN ORGANIST

Dr. William C. Carl, head of the Guilmeant Organ School, writes to inform the MUSICAL COURIER that the late Dowager Queen Margherita was a devotee of the organ and an excellent organist, for years a pupil of the late Filippo Capocci, organist of the Church of St. John Lateran. Her majesty had an organ installed in the Imperial Palace in Rome where she resided. When Joseph Bonnet played in the Augusteo, she occupied the royal box, and after offering her congratulations invited him to the palace, where he had the honor of playing for her.

## LESSONS VIA RADIO

We have heard of singing lessons by correspondence, and now a teacher in Denver, Colorado, writes us that he is going to give a series of vocal lessons over the radio. How does he propose to collect his bills for these lessons? Or is he so valuable a teacher that he prefers to give them free—à la Juilliard Foundation?



## A VETERAN CRITIC

The following article, which appeared in the editorial columns of the Chicago Evening American, December 30, shows the esteem in which that newspaper holds its music critic, Herman Devries:

Mme. Olga Samaroff, the pianist, has just become the music critic of a New York evening newspaper. In making this announcement the newspaper in question declared that it is the first time in the history of musical criticism in the United States that an artist of Mme. Samaroff's rank has undertaken such work.

But that statement is not correct.

The Chicago Evening American, with proper pride, refutes it by pointing to its own music critic, Mr. Herman Devries.

As an artist Mr. Devries is of the first rank. For eleven years he sang at the Paris Opera Comique; for two years with the Paris Grand Opera Company; for two seasons with the Metropolitan Opera Company in New York; for two seasons at Covent Garden in London. He sang at Brussels, Marseilles and Bordeaux, and when he undertook his present labors for this newspaper ten years ago he brought to his work a wealth of experience in artistic expression equaled by no other music critic in this country.

Critical ability is rare because it must presuppose, besides the critical faculty, a deep and broad knowledge in the critic. Three general requirements might be laid down for a really good critic:

1. Absolute impartiality and fearless honesty.
2. A background of study and rich experience.
3. A responsive temperament that answers with enthusiastic appreciation to a fine performance; but is unstirred by mediocre work.

Those qualities can hardly be found in a music critic who is young. Youth precludes the possibility of having heard all the music a great critic should have listened to.

Abroad this fact has long been recognized. Andre Messager, for example, the famous French composer, was not appointed the music critic of *Figaro* until he was seventy, after he had for years been first conductor of the Opera and the Opera Comique at Paris and manager of the Grand Opera.

In this city, with its superfine symphony orchestra, its magnificent civic opera and its innumerable concerts, the critical reviews of our own Mr. Devries are a source of intense gratification and delight, not only to the musical public for whom they are written, but also to artists, who are extremely sensitive to the difference between good criticism and bad.

In Mr. Devries' studio this writer observed noteworthy evidence of one great artist's appreciation. It was a picture of Mary Garden, whose disregard for most criticism is well known. Across it was written above her signature:

"To Herman Devries, our great critic and friend."

What the editorial writer of the Chicago Evening American did not say, however, is that Mr. Devries created man important roles in operas of the repertory, that he is also a composer of note, having written many numbers for piano and orchestra, besides many songs, all of which are published by leading music houses of New York, Chicago and Paris and have been programmed by many symphony orchestras and world renowned musicians. Besides being a singer, Mr. Devries is also an all-around musician and probably the only American-born who was a piano and harmony pupil of the late Georges Bizet, the famous French composer, and of the late Jean Faure in voice.

## NEW OPERA

On Monday, January 4, at the first performance of the much heralded *Carmenita* and her *Soldier*, the Musical Studio of the Moscow Art Theater with one gesture justified its visit to the United States. It is an extraordinary thing that Nemirovitch-Dantchenko has put upon the stage. To be sure it merely substitutes for the usual conventions of opera another new set of conventions, but they are—in this case at least—so much more intelligent and interesting than the old ones that they came as a revelation. Those who looked upon the new work as merely an altered version of *Carmen* scoffed at it, but those who took Nemirovitch-Dantchenko at his word and saw in it an entirely new opera, for which the Bizet music had been borrowed, appreciated what had been accomplished. In the first place, one could take the thing seriously as a drama without insulting one's own intelligence. Mme. Baklanova, the *Carmen*, is a real actress; and a real actor was Mr. Velikanoff, the *Don José*. For once the hero was a stupid, love-crazed private soldier. Micaela, that Dresden doll of *Carmen* performances, a pure invention of the librettists, having nothing to do with Merimée's story, has disappeared, though the device by which she is replaced, that of having distant voices, represented by very un-distant chorus women, remind *Don José* of his mother, is the least satisfactory thing in the new version. The idea, however, of keeping the chorus for the entire evening up off the stage, out of the way of the principals who participate in the drama, is brilliant. On a conventionalized scenic background of scaffolding which remains throughout the evening and is so cleverly designed that, with the ingenious use of lights, it fits into each different tableau, the chorus acts as a musical and dramatic commentary on the events which pass before it. It is living, breathing scenery.

It is all very new, all very fascinating, all very exciting. There are points about it that one cannot

agree with, but at that it is only the beginning of an experiment. It is certainly less of a strain on the intelligence to watch opera presented in this way than to be obliged to swallow the absurdities that everywhere characterize it as now presented.

As for the music, there were those who complained of its "desecration," to which the answer is "Bosh!" All the Bizet set numbers were retained, some of them transposed in place and many of them provided with new text, much more adapted to their character than the original. The alterations in the score were confined to the connecting links of recitative, and the answer to that is that Bizet himself did not write the recitative and never heard his opera otherwise than with spoken dialogue. The recitatives were prepared after his death by another musician for the performance of Carmen at the Opéra, Paris.

## CLARENCE WHITEHILL

Talking with Clarence Whitehill one day not long since, we remarked upon his *Hans Sachs*, saying that, in a long experience of opera on both sides of the Atlantic, we had never seen a *Sachs* to equal his, both from the standpoint of artistic singing of the music and sympathetic presentation of the part as a human being. We also commented upon the anomalous fact that an American should be the foremost representative today of so essentially German a character. Mr. Whitehill smiled. "It's grown riper with the years," said he. "I don't believe it's possible for a young singer. The trouble is that by the time a singer has acquired enough wisdom and experience of life thoroughly to appreciate the character of *Sachs*, he is generally past his prime, vocally speaking"—which, however, is not the case with Mr. Whitehill. We heard him again the other night, and marveled again at the fine vocal art which carries him without strain through to the end of that exceedingly long and demanding role, which, so the veteran baritone Van Rooy once calculated, calls for

two hours and ten minutes of actual singing in the course of the evening. What a prodigious task it is merely to learn such a part—and it is only one in a long list that Mr. Whitehill has to his credit. Each one stands apart from the others as a separate, vivid creation. Mr. Whitehill, who has an honorable career of nearly thirty years behind him and many more of unimpaired excellence still to come, began when it was not the fashion for singers to jump into fame over night. Youth was not so impatient in those days. Years were taken in proper preparation and a career built up stone by stone. And what is the result? How many singers have flashed into sudden fame and then disappeared again, while Mr. Whitehill, with a quarter of a century of operatic experience behind him, both here and in Europe, still continues to reign as the Metropolitan's leading baritone in those great roles that call for the utmost intelligence both in singing and acting and still remains a favorite singer in concert. We may well be proud to have him and a few others who still carry on the great tradition.

## CAUSE FOR BAD TEMPER

If you have ever been a motorist, you must have noticed the habits of country road menders. They wait until traffic is at its thickest in July or August and the weather most uncomfortable for laborers, then proceed to rip up all the best roads and stick up letour signs. We are convinced that whoever ordered the painting of all the entrance doors at Aeolian Hall right in the midst of the busiest season, must have been a country road mender at one time in his career. It was done with a heavy, slow-drying paint that is still wet after ten days, and has caused more damage to clothes, gloves and tempers than any other one thing in this great metropolis. We are having the *MUSICAL COURIER* sheet-iron brown derby regilded for the first time in two or three years, and when we find out to whom the honor belongs it will be presented with appropriate ceremonies.

## TUNING-IN WITH EUROPE

Berlin continues to be Europe's favorite arena for conductorial honors, and it is remarkable how much good conducting one may hear there in a short space of time. Just now the rising stars are Kleiber and Klemperer, and I recently had the good fortune to hear both of them at their best. Kleiber, at the head of the crack State Orchestra, conducted a performance of *Don Quixote*, a work which is at once the most interesting and the most tiresome of Strauss' symphonic poems, according to the way it is interpreted. I have heard all sorts of performances of it, including one under Strauss himself, and if I say that Kleiber not only held my interest by the marvelous brilliance and finish of his reading but actually revealed to me new beauties in the complex score, I am saying a great deal.

As for Klemperer, whom New Yorkers will shortly have a chance to judge for themselves, he conducted Beethoven's ninth as I have hardly ever heard it before—with an intensity and a fervor that are calculated to convince the last infidel. For Klemperer does not perform, he "celebrates"; and at every concert he seems to deliver a musical Credo to his audience. One cannot imagine Klemperer conducting a work in which he does not believe, and there are few things in which he can't make his audience believe. It is to be hoped that the New York critics do not exhaust all their superlatives on Toscanini, so as to have none left for his younger colleague, whose debut follows after the great Italian's return.

Another rising star that, unless my prognostication fail, is likely to shine in America before long is a young girl cellist whom I happened to hear in Berlin. Her name is Raja Garbusova and, like most musical prodigies, hails from Russia. Little Miss Garbusova is seventeen and looks considerably less, but her tone, technic and delivery would do honor to a virtuosa at the pinnacle of her career. She is nothing short of marvelous.

Richard Strauss, about to move into his new palace in a Vienna park, has been giving out some advance samples of the reminiscences of his youth which no doubt will appear in print in due course. In the ancient town of Brunswick, where they have just named a street after Richard the Second, the local *Neuste Nachrichten* were privileged to publish some of these morsels from a great man's life. In them he surprises one by paying tribute to a master whose name was thought to be anathema to Strauss and the neo-German camp-followers in general. It appears that Brahms, who happened to hear Strauss

conduct his F minor symphony in Meiningen, advised the young composer to have a good look at Schubert's dances and to try for the invention of simple eight-bar melodies. "I am indebted chiefly to Johannes Brahms," says Strauss in commenting on this episode, "that since then I have not disclaimed incorporating a popular melody in my work." Another of Brahms' criticisms of his work that Strauss quotes is this: "Your symphony indulges in too much mere toying with themes (thematische Spielerei). This super-imposition over one tried of many themes contrasted only by their rhythms has no value whatever." After this Strauss soon became convinced that counterpoint is justified only when "poetic necessity" forces two or more themes (which must be contrasted not only rhythmically but also harmonically) into temporary union. "The shining example for this kind of poetic counterpoint," he concludes, "is to be found in the third act of *Tristan*."

This attitude towards counterpoint, remarkable as coming from this acknowledged master of modern orchestral polyphony, reminds me of a conversation I had with Strauss a few years ago, on the subject of modern orchestration. "You call that great orchestration?" asked Strauss, when I had mentioned a very "colorful" impressionistic score. "I'll tell you what I call great orchestration: Wagner's use of the triangle in *Rheingold*. That is real color." Now in *Rheingold* the triangle is silent until the gold gleams forth on the rock at the bottom of the Rhine. At that moment, and not before, there is a "poetic necessity" for it—the same poetic necessity which Strauss demands for his counterpoint. Strauss has often been criticized for his extravagant use of materials; we are beginning to realize gradually that his greatest virtue is a remarkable economy of means. Perhaps that is what Strauss had in mind when, acknowledging a tremendous applause after a performance of *Also sprach Zarathustra* in Berlin, he said, in an aside: "This piece begins to be modern at last."

Another little incident which Strauss recounts of his Meiningen period illustrates his great love for the drama. Every free evening he spent in the theater watching the famous Meiningers, the spiritual ancestors of the Russian Art Theater and other modern reformers of the stage. When he left Meiningen, where he had succeeded Bülow as Court Kapellmeister, Frau von Heldburg, "Who had always been a little jealous of Bülow and the fame of the orchestra," addressed to him, on behalf of the court, the following parting words: "His Highness, the Duke and myself are very sorry to lose you so soon (here Strauss, highly flattered, started to make his very best bow), for you were the best claqueurs that our theater has had in years." C. S.



## WELCOME, CINCINNATIANS

Cincinnati sent its splendid orchestra, and its gifted conductor, Fritz Reiner, to our city last week, and although that gentleman is no stranger here since his memorable concerts at the Stadium, this was the first occasion given to New York to hear him at the head of the organization of which he is the permanent leader. The impression made at Carnegie Hall was a markedly striking one, and stirred the hearers to applause that may truthfully be called tumultuous. The orchestra has been lifted by Mr. Reiner into a vital, vibrant band of players, alert, eager, homogeneous, highly competent. In the dance suite by Bartok, and the Eulenspiegel by Strauss, the Cincinnati Orchestra demonstrated its right to be called a virtuoso body. In the fourth symphony by Brahms there was all convincing evidence that the visitors are capable also of artistic restraint, of plastic musicianship, of maintaining the line of classical purity and ennoblement of thought. The Reiner of today is a deeply versed, serious, manysided interpreter, who passes his readings through the sieve of a large intelligence and intellect, and a warmly emotional nature. He ranks with the real heroes of the baton. There was some criticism of an overproduction of tone at Carnegie Hall, leading to harshness here and there, and that effect was created at moments, no doubt; but it was due to the conductor's unfamiliarity with the auditorium, which is much larger than the one that houses the Cincinnati Orchestra in its home quarters. Reiner showed at his recent appearance here with a chamber orchestra (League of Composers) how lightly and exquisitely he can handle tone. It is safe to say that when he comes to Carnegie Hall again with the Cincinnati Orchestra he will gauge his dynamics to a point not far from perfection.

## MORE MONEY NEEDED

The New York Music Week Association needs a lot of money for its work this year. It will conduct another city-wide music contest, so it is sponsoring nothing less than a circus which will run for two weeks, February 11 to 23, at the armory, corner of Broadway and Sixty-eighth street. The association promises that it will be a real success. If you will take the children, you will not only be doing yourself and them a favor, but also helping along a very worthy movement.

## Ignaz Friedman Back in New York

Ignaz Friedman, after staying away from us for a whole season, came back on Saturday afternoon, January 9, at Aeolian Hall and found a large audience assembled to greet him, which it proceeded to do throughout with heartiness and enthusiasm, not contenting itself with handclapping but adding shouted bravos after some of the more exciting moments. Mr. Friedman is one of the few pianists who really has the ability to stir and excite an audience. Saturday, he played nothing but Chopin for which he is famous all the world over. First a polonaise, then the B minor sonata; after that mazurkas, etudes, a nocturne, the posthumous A flat major waltz, and, for the final group, the barcarolle, an impromptu and the A flat polonaise. Of course he had to play extra numbers, among them the Butterfly etude and another waltz.

All the general characteristic features of the Friedman piano mastery were there—and he is indeed a true master of the piano; it seems to do astonishing things for him that it refuses to do for others. His marvelous technic is never noticed, because it is so apparently only a means to an end. He does things with a bravura virtuosity that is thrilling and his tremendous personal magnetism on the platform

makes them seem even more thrilling. His interpretations interest and challenge, even where one does not agree with him. In a word, the Friedman recital was an experience, an experience that was most thoroughly enjoyed by the Saturday afternoon audience.

## I SEE THAT

George Liebling played at the New Year's reception of Governor Gunderson in Pierre, S. D.  
Eleanor Sawyer, of the Chicago Opera, is in a Paris hospital suffering from a broken arm.  
Yolanda Mero was obliged to postpone her recital because of a taxi accident.  
Elena Gerhardt has sailed for Europe to remain until the fall of 1927.  
Oscar Saenger asks Dayton, Ohio, to found American opera company.  
Cincinnati, Philadelphia and Boston symphony orchestras invaded New York last week.  
Dates are announced for Munich and Salzburg festivals.  
Mrs. F. S. Coolidge sponsors series of concerts in New York.  
Leopold Stokowski is married to Miss Evangeline Brewster Johnson.  
Annual Bach Festival at Bethlehem, Pa., to be held on May 14 and 15.  
Baltimore announces a vocal contest, the winner to appear as soloist with the Baltimore Orchestra.  
Arturo Toscanini has arrived, and with Mrs. Toscanini and Mr. and Mrs. Ottorino Respighi, was tendered a reception last week by Steinway & Sons.  
New Teatro di Torino in Turin has auspicious opening.  
Vienna Opera gives native composers a chance.  
The Institute of Hazanuth is now located at 216 West 100th Street.  
Andres de Segura has been engaged as associate artistic director of the Los Angeles Grand Opera Company.  
The Masked Countess, soprano, was a feature of a recent Verdi Club musicale.  
Mabel Wood Hill is one of the few women composers of America to have an orchestral overture published in score.  
Alfred Hollins' Wanamaker Auditorium recital January 4 was his forty-fourth appearance in America.  
Rose Tomars' new Brooklyn branch studio is at 204 Park Place.  
Eugene Goossens, English conductor, made a distinct success at his debut with the New York Symphony Orchestra.

## Friedberg Plays with Detroit Orchestra

DETROIT, MICH.—Carl Friedberg was soloist at the eighth pair of subscription concerts of the Detroit Symphony Orchestra and scored a distinct triumph. Unassuming in his manner and intent only upon delivering the message of the composer, he so won his audience during the first movement of the Beethoven third concerto in C minor that he was obliged to rise twice to acknowledge the applause. The next two movements were played without stopping. Although he seemed somewhat reluctant to return after he had left the stage the applause was not silenced until he had returned five times. Clarity of technic, poetic interpretation and delicacy of tone brought out all the beauty of the Beethoven score and its loveliness impressed every one. He was given sympathetic support by the orchestra.

Taken all in all, the program was one to be long remembered. It opened with Mendelssohn's Overture to A Midsummer Night's Dream followed by the Brahms Fourth Symphony in E Minor, Op. 89. This was read magnificently by Mr. Gabrilowitsch, and so well did the men respond that while the conductor was recalled several times the orchestra was brought to its feet to share in the applause. The program closed with the colorful suite, The Fire Bird, by Stravinsky.

J. M. S.

## Tenth Concert at Metropolitan

The tenth Sunday evening concert at the Metropolitan presented a list of artists dear to the heart of the opera folk. Louise Hunter gave a sympathetic rendition of The

## NEWS FLASHES

## Myrna Sharlow Sings at Naples

Naples.—Myrna Sharlow, American soprano, formerly of the Chicago Opera, made her Italian debut here on January 10 at the San Carlo Theater as Elena in Mefistofele and won a notable success. At the end of the single act in which she appears she received four curtain calls. She will also appear here as Mimi and as Nedda. N. L.

Last Rose of Summer from Marta and later was joined in the quartet from this same opera by Merle Alcock, Mario Chamlee and Mario Basiola. Laura Robertson has a good, even voice and chose as her selection Voi Lo Sapete o Mamma from Cavalleria. The Don Carlos' Ella Giammai M'amo was given a true artistic interpretation by that ever satisfying artist, Mardones, followed by Nina Morgana singing Michaela's aria from Carmen. Miss Morgana's choice was a number she always sings beautifully and it gives her opportunity for lyrical display which is one of this artist's great assets. In the duet with Chamlee from this same Bizet work there was a purity of tone and uniformity of scale in her voice that were a joy to listen to. Mario Chamlee's solo was Cavatina, from Faust, and both because of the melodic Gounod harmony and Mr. Chamlee's fine artistry the excerpt was a lyric treat. The second part of the program had on its list Mario Basiola, baritone, possessing a natural, glorious instrument with which he scored a triumph in the Prologue; Mme. Peralta, whose vehicle was Ritorna Vincitor, from Aida, which she sang with her true musicianship, and Merle Alcock, who offered Samson and Delilah's Amour viens aider. The orchestra was under the direction of Carl Reidel, the solo numbers being the overture to Nicolai's Merry Wives of Windsor, Weber's Invitation to the Dance and the Overtures to Haensel and Gretel and Strauss' Die Fledermaus. The Humperdinck number was the best, for it was done with spirit and good tone. A large audience enjoyed the program.

## OBITUARY

## Mme. Giulia Valda

Mme. Giulia Valda, famous many years ago on the operatic stage, and for many years past one of the best known vocal teachers in Paris, died at her Paris residence, 11 rue Berteaux Dumas, Neuilly, November 26. Mme. Valda was a native of Boston, Mass. Her maiden name was Wheelock. An uncle was much impressed with her talent and when she was about seventeen years he sent her to Milan to study under the great Francesco Lamperti, with whom she worked for ten years.

Her prima donna career was a brilliant one. She made her debut at Milan in 1880, and had an extensive repertory of eighty operas, in which she appeared in leading roles, thirteen of which she created. Among those in which Mme. Valda won some of her most pronounced successes are, Aida, Traviata, Trovatore, Faust, Norma, Lohengrin, Ballo in Maschera, Ernani, Rigoletto, Don Giovanni, Les Huguenots, Martha, Ruy Blas, Guarany, Meistersinger and Tannhauser.

Mme. Valda sang in all the principal cities of Italy—Rome, Venice, Bologna, Florence, Genoa, Turin—and at the Royal Theater of Madrid. She appeared three seasons in grand opera at Paris, six seasons with the Royal Italian Opera Company at Covent Garden, London, and made a tour of the United States with the Abbey Grau Patti Opera Company in 1890, opening the Auditorium, in Chicago, with the great tenor, Tamagno, singing for three seasons at the Worcester festivals; also at the Cincinnati festival on the occasion of Edward Lloyd's first appearance in America.

Later Mme. Valda toured in Great Britain and Ireland; singing at the state concerts before Queen Victoria and the royal family, the Emperor of Germany, and at the private concerts of the Grand Duke of Baden, receiving testimonials of appreciation from these sovereigns.

It was Mme. Valda who, with Adelina Patti, opened that famous singer's Opera House in her Castle Craig-y-Nos, singing there in the two operas given, Martha and Faust.

In 1909 she went to Paris and established herself there as a music teacher, returning to America during the war, but going back again immediately afterward. Services were held at Pere-Lachaise cemetery and cremation followed.

## Benjamin Hudson Ryder

Benjamin Hudson Ryder, husband of the well known pianist, Theodora Sturkow-Ryder, who passed away at his home in Chicago, on December 26, was born in Hudson, N. Y., in 1877. He was a pioneer in electrical engineering, especially concerning rail bonding and installations. He was identified with many well known projects such as the electrification of the Anaconda Line, the laying of the San Francisco Harbor cable, the electrification of the Detroit Terminal Tunnel, and many other enterprises. Among his last works were the electrification of the new consolidated market lately removed from South Water street, Chicago, and the Illinois Central Terminal.

He was elected a Fellow of the American Institute of Electrical Engineers several years ago and belonging to many other organizations.

He was the inventor and exploiter of a new form of electrical bond and an expert on all forms of high voltage cable. He was also interested in music and numbered among his friends many musicians.

## D. Edward Porter

D. Edward Porter, fifty years old, manager of the Detroit Symphony Orchestra, died at the Harper Hospital in that city on Monday morning of septic poisoning, following an operation performed last Saturday for a carbuncle. His condition was aggravated by an acute attack of diabetes. Mr. Porter was for some time assistant manager of the New York Philharmonic Orchestra. He is survived by a widow and one son.



## THE IMPRESARIAL DICTUM.

Giulio Gatti-Casazza, general manager of the Metropolitan Opera, inditing his famous syllogism (as imagined for the MUSICAL COURIER by Zelma O'Riley.)

## CHICAGO

## JOSEF HOEFMANN PIANO RECITAL

CHICAGO.—In a program of old and new piano compositions Josef Hofmann exhibited his keen musical intelligence and fine art to the great delight of a goodly audience at Orchestra Hall, Sunday afternoon, January 3.

## RODERICK WHITE

Roderick White returned to the Studebaker Theater for a second recital, January 3, under the direction of Bertha Ott, duplicating his recent success in a well arranged and beautifully played program. Isaac Van Grove was the violinist's able assistant at the piano.

## GABRILOWITSCH'S HISTORICAL RECITAL

Interest in the series of six historical recitals which Ossip Gabrilowitsch is giving at the Princess Theater seems to grow keener at each recital, for at the fourth, on January 3, the largest audience so far applauded the pianist-lecturer to the echo. Chopin was the master upon whom Gabrilowitsch dwelt at this recital, playing a lengthy program of Chopin can amore with explanatory remarks between each group.

## POUL BAI SINGS AT HINSDALE RECITAL

Poul Bai, Danish baritone, who has recently come to Chicago, scored a big success in recital at the Hinsdale Woman's Club on December 15, when he sang for a large audience in the exclusive Chicago suburb. One press comment speaks of "his glorious voice, vibrant with warmth and dramatic intensity, yet pure gold in its tenderness. He sings with the simple ease of an artist possessed of a perfectly placed voice completely under control. Having no mannerisms, his

stage presence is most charming in its modesty and simple directness."

Mr. Bai, who is on the faculty of the Bush Conservatory and active with a large class at the school, will be soloist at the first concert this season in Orchestra Hall of the Bush Conservatory Symphony Orchestra on February 15. A recital of his pupils is scheduled at Bush Conservatory for January 15.

## HANS HESS BUSY

Hans Hess will play the Beethoven A major cello sonata with Allen Spencer, pianist, at the latter's recital in Kimball Hall, February 4. On February 7, Mr. Hess will be heard in recital under the auspices of the Ravinia Woman's Club, at the Elm Place Auditorium in Highland Park.

## ENGAGEMENTS FOR ARIMONDI PUPILS

Three pupils of Aurelia Arimondi, who are winning success in the concert and opera field, are: Marjorie Montello, Helen Pandresco, and Lucille Govey, sopranos. Miss Montello is singing the leading part in The Bohemian Girl on tour in the United States with the Valentine Opera Company. She has already sung over one hundred performances with great success. Miss Pandresco, after a successful audition, was engaged by the Shuberts to sing in Artists and Models and is still singing in the New York production. Her engagement started last October. Miss Govey has been engaged as soloist at the Episcopal Church in Joliet and sang at the big banquet given by the Chamber of Commerce of Joliet (Ill.) when Samuel Insull was the official speaker. Among the great admirers of Miss Govey's voice and training are two stars of the Chicago Civic Opera, Rosa Raisa and Edith Mason Polacco.

## ANASTASHA RABINOFF'S ANNUAL CONCERT

Anastasha Rabinoff's annual Chicago concert will be given at the Studebaker Theater, January 24, under the joint direction of Bertha Ott and Bernard H. Arnold. An added attraction on the program will be a number by Bella Gorsky (Miss Rabinoff's teacher), especially composed and dedicated to Miss Rabinoff, and another composed by the artist herself. Leon Benditzky will play Miss Rabinoff's accompaniments.

## CARL CRAVEN SINGS THE MESSIAH

On Christmas Day, Carl Craven, Chicago tenor, sang in two performances of The Messiah with the Park Ridge Choral Society at the State Prison of Joliet (Ill.). This is an annual event and is the second year that Mr. Craven has been chosen for the tenor part.

## MUSICAL TEA AT TRUMBULL STUDIO

A delightful entertainment was given at the studio of Florence Trumbull in the form of a musical tea, on December 30. A well arranged program was given by three students of Miss Trumbull: Edith Tenney, Victoria Adler and Genevieve Scully, who rendered Beethoven, Field, Hiller, Chopin, Zeckwer, Daquin, Moszkowski and Liszt compositions, with artistic finish and brilliant technique and with rare understanding of the composers' meaning.

## MARK OSTER STUDIO DOINGS

A recital delivered by the artist-students of Mark Oster recently was productive of much enjoyment to a large and select audience, which applauded every number on the pro-

gram arranged to demonstrate the progress of each participant. The following students gave a good account of themselves, reflecting much credit on their tutor: Bernice Lamm, an air from Mozart's Marriage of Figaro; Fitz-Henry Field, an air from Mehul's Joseph in Egypt; Sylvia Kepner, Rossini's Barber of Seville air; Katherine Boon, air from La Favorita by Donizetti; Rev. Fr. Krakowski, air from Puccini's La Tosca; Ava Sprague, Cesti's Intorno all' idol mio; Ruth Kuechler, air from Mozart's Marriage of Figaro; Ewald Winter, two numbers—Schubert's Nebensonnen and Buzzi-Peccia's Gloria; Rose Dohearty, Tipton's Spirit Flower; air from Mozart's Don Giovanni was sung by Cecilia Plante; Irene Cooley, Vaghissima Smbianza by Donaudy; Es Muss Ein Wunderbares Sein by Liszt and Rogers The Last Song were sung by Wallace Dailey; Irene McKee was heard in Catalan's La Wally, and an aria from Verdi's Rigoletto was sung by Mary Krakowski. Elva Smolk Sprague was at the piano.

## CHICAGO MUSICAL COLLEGE NOTES

Lula Raben, violinist, pupil of Leon Sametini, appeared in recital at Nebraska City (Nebr.), December 29, with Albert Goldberg, pianist of Chicago, and Bertha Coffe Ossman of Omaha. Mamie Stillerman, pianist, studying with Max Kramm, played at the Twilight Musicales in the Edgewater Beach Hotel, December 20 and 27. Lillian Freeman, pianist, another Kramm pupil, played with success to an audience of two thousand at the Broadway Armory under the auspices of the Church of the Atonement. Libushka Bartusek, assisted by her artist-pupils, presented a Spanish program of dance and song in the Crystal Ballroom of the Hotel Blackstone in honor of the Spanish Princess Marie of Bourbon and the Junior Friends of Art.

## MRS. FREDERICK HEIZER IN CHICAGO

Returning from the meeting of the National Music Teachers' Association at Dayton (O.), Mrs. Frederick Heizer stopped in Chicago on her annual visit. Mrs. Heizer, who with Mr. Heizer, has a very prosperous music school (the Heizer Music School) in Sioux City (Ia.), enjoyed several concerts and opera performances here before returning to Sioux City.

## MUEHLHANN SCHOOL OF VOCAL ART

Four more pupils of Adolf Muehlmann, prominent vocal teacher and instructor of opera repertory, fulfilled engagements and reengagements during Christmas time. Bertha Graff gave a program at the Radiant Club. Ruth Ott sang her third reengagement for the Sears Roebuck Radio Station with artistic and pecuniary results. Helen Ornstein, contralto, who holds a choir position at Temple Mizpah, gave a recital at the Methodist Church at Appleton (Wis.). Anton Knopf, a member of the opera class,

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accepted an engagement with The Student Prince company in September and has been offered a prolonged contract.

#### PARTIAL SCHOLARSHIPS FEATURE OF BUSH SUMMER SCHOOL

A number of partial scholarships with the artist-teachers of the Bush Conservatory faculty will be a feature of the conservatory Summer School which begins this year on June 30. Talented and deserving students of piano, voice and violin, and school music will again, after showing their ability in examination, be granted assistance in pursuing their studies during the summer term. Many students in past seasons have been enabled to study with the noted artists of the Bush Conservatory faculty by means of the partial scholarships awarded by the teachers. Examinations for the scholarships will be held June 28 and 29 at the Conservatory.

Leola Aikman, soprano, artist-pupil of Bush Conservatory, gave a program at Station WHT by radio on January 2. Miss Aikman is one of the regular soloists of this station where her lovely soprano voice is heard to advantage. She was also soloist recently at the Capitol Theater.

Helen Wilson, soprano, another Bush pupil, is a member of the faculty of the Conservatory of Music of Centralia (Ill.) She recently appeared on a program in Salem (Ill.) with Ruth Bryan Owen, and is in great demand as soloist.

Elsie Alexander, pianist of Bush Conservatory presented five of her pupils in an informal studio recital recently. Among those appearing on the program were: Ruth Hillier, Helen Jonczyk, Alice Hiltman, Robert Nelson and Gwen Wyatt. Nellie Gilmore, soprano, artist-pupil of Emerson Abernethy, also of the Bush faculty, assisted the young pianists in giving the program.

William Phillips, baritone, sang The Messiah on January 3, at the first Congregational Church in Oak Park. The Eleanor Club Chorus, of which Mr. Phillips is director, gave a special program of part songs on December 27 in the Stevens Building.

Alice Phillips, soprano, who is soloist and director of the Fullerton Avenue Presbyterian Church, gave a special music program at the church on December 27. There are thirty voices in the choir.

#### FRANCES HALL PLAYS

Making up the trio of pianists to give Chicago recitals on January 3, Frances Hall, a young American girl, made a deep impression. The Playhouse held a large audience which showed keen appreciation for her fine playing, which was marked by musical appreciation, fine technic and good style.

#### GREETINGS FROM HAVANA

We acknowledge with thanks the Christmas and New Year greetings of Gonzalo Roig, conductor, and members of the Havana Symphony Orchestra, together with the orchestra program given December 7 at the Teatro Nacional, Havana, Cuba.

#### CHARLES DALMORES DEPARTS FOR EUROPE

Without even saying good-bye, Charles Dalmore, opera tenor, who came to Chicago to teach voice, departed for Europe rather suddenly last week. Mr. Dalmore has most likely returned to his native country, France, where he is well known.

#### A VISITOR FROM MEMPHIS

A welcome visitor at these offices during the week was Mrs. Andrew Denny DuBois, the MUSICAL COURIER Memphis (Tenn.) correspondent.

#### CIVIC CONCERT SERVICE CONFERENCE

On January 8 and 9 there was a conference here of delegates of the Civic Concert Service (Inc.) from the many cities in which the civic music series is in operation. There were some four-hundred in attendance at these conferences who had come from a radius of five hundred miles of Chicago. On Friday evening the delegates attended the special performance of Andrea Chenier at the Auditorium Theater and on Saturday noon there was a luncheon in the Red Lacquer Room of the Palmer House.

#### CHICAGO SYMPHONY PROGRAM

The Chicago Symphony's thirteenth program, January 8 and 9, took the form of the annual Theodore Thomas Memorial. Such numbers as the Don Giovanni overture by Mozart (with concert ending by Theodore Thomas), the Beethoven fifth symphony, C minor, the Schubert Serenade, Wagner's Traume (orchestrations by Theodore Thomas), the Brahms Variations on a Haydn theme and the Strauss Death and Transfiguration tone poem were given.

#### NEWS NOTES OF THE GUNN SCHOOL

Rae Bernstein, pianist, artist-pupil of Glenn Dillard Gunn, has recently returned from a very successful joint recital in Detroit (Mich.) with Rosa Raisa, soprano of the Chicago Opera. Clyde Moffett, tenor, pupil of Burton Thatcher, is appearing this week at the Milwaukee Theater, Milwaukee (Wis.). Alter Ego, Little Theater Players, appeared last week in Elkhart (Ind.) at the Little Theater.

A successful faculty recital was given at the Austin branch of the Gunn School by Mrs. Marcel H. Wheat, reader; Tehla May Knoll, contralto, and Cleo Munden Hiner, pianist. Miriam Benario, director of the Children's Dramatic Department of the Gunn School, presented Sara Cecilia Florey thirteen-year-old child reader, in Pollyanna, a comedy in four acts by Catherine Cushing, on December 12, at the Fine Arts Recital Hall. She was assisted by Rose Ginsburg, twelve-year-old violinist, pupil of Rachel Major.

JEANNETTE COX.

#### Los Angeles Opera Plans Completed

Plans for the third annual season of the Los Angeles Grand Opera Association have just been announced by Richard Hageman, general musical director, and Merle Armitage, business executive, who has been in New York for the past four weeks, completing arrangements. The success of the past two seasons has made possible a longer season on a greatly increased scale. Ten or more performances will be given in the new Shrine Auditorium in Los Angeles, which has a seating capacity of more than six thousand, and extraordinary stage equipment. Artists engaged include Mesdames Louise Homer, Rosa Raisa, Claire Dux, Luella Melius, Anna Fitzu, Kathryn Meisle and Virgilio Lazzari, Georges Baklanoff, Richard Bonelli, Giacomo Rimini, Desire Lefrere, Charles Marshall, Jose Mojica, and Edouard Coutruil. The company announces that Harold Lindi, of La Scala, one of the best known tenors in Italy, will make his American debut with that organization. Desire Defrere will again be stage manager, and Giacomo Spadoni chorus master and assistant conductor. Andres de Segura has been engaged in the capacity of associate artistic director. Engage-

ments are pending with other distinguished artists and members of the staff. More than eighty members of the Philharmonic Orchestra of Los Angeles will be used, and a resident chorus of more than one hundred voices will be augmented by trained eastern chorus singers. Negotiations are in progress with a noted ballet master. Scenery of the most modern character will be built in the atelier of the new Shrine Auditorium. George Leslie Smith is general manager of the organization, which is now underwritten and has a guarantee against deficit for the next three years. The repertory will include Aida, Trovatore, Walkure, Butterfly, Tosca, La Boheme, Girl of the Golden West, Traviata, Barber of Seville, Pagliacci and Secret of Suzanne, and Samson and Delilah.

#### Oscar Saenger Asks Dayton to Found Opera

Oscar Saenger was one of the principal speakers at the convention of the Music Teachers' National Association held two weeks ago at Dayton, Ohio. Mr. Saenger spoke at length at the association banquet on the subject in which all the delegates of the convention were interested, vocal teaching, making valuable suggestions. He was again one of the speakers at the citizens' dinner at the Miami Hotel, Dayton, on December 29. After paying tribute to the industrial power of the city, he had some interesting things to add in regard to music. An extract from Mr. Saenger's speech follows:

"We have here in Dayton the Civic Music League which gives six concerts each year, and the Dayton Westminster Choir, which has been put on the musical map of the United States by the enthusiastic residents and by the music lovers of Dayton, as well as the clever and enthusiastic management of Martin H. Hanson. We have a symphony and chorus which give five concerts, and I have been told that there is given here at least one operatic performance each year. So you see, my friends, we have here a real American city. Or better still, we have here a city that is progressive and stands for the best things in America.

If Dayton can do such wonderful things, why not begin here to have the model municipal American opera? Large cities like New York are cosmopolitan. In New York there is the Metropolitan Opera Company, and there are many small opera companies that give performances almost the entire year round, but unfortunately these operas are always given in foreign tongues. What we need in this country is to establish a national opera, and it is just in a city like Dayton where the beginning should be made. You have already created a great interest in choir and chorus singing. Symphonies are flourishing in the adjacent cities of Cleveland and Cincinnati, and it would be the easiest thing with the help of the public spirited men and women of Dayton to establish the model municipal opera company right here.

"The cultural influence of opera is great and it would be doubly great if the operas were sung in the vernacular, our beautiful mother tongue.

"If you would establish this model opera in this city, I

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am confident that it would be a success and it would be imitated by hundreds of other cities throughout the United States.

"By a model American Opera House, I mean, a house managed by an American, employing American conductors, the scenic artists American, and all the artists American. You may think that this is difficult to accomplish. Not at all. We have here in this country the most beautiful voices that are fully prepared to sing in opera. And only when such opera companies are established will the American composer be created.

"We have talented musicians who could write good operas but it is a discouraging thing for them to think that it would take years and years before they could see their work produced. Above all we want to seek employment for the many singers and conductors who are ready now. I appeal to you citizens of Dayton to show the other cities of the United States how to accomplish this work. Let Dayton have the first municipally owned opera company in the United States."

#### Antonia Sawyer at Aeolian Hall

Antonia Sawyer, manager, has an office in Aeolian Hall. She has always had an office in Aeolian, despite the statements circulated by some people that she was giving up the concert business and retiring. Mrs. Sawyer is to be found in her Aeolian Hall office three days a week: Monday, Wednesday and Friday.

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#### On Her Return to the Concert Field

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"There are very few voices in the world which can compare with that of Corinne Rider-Kelsey for pure beauty of tone." —*New York Evening World.*

"She sings with an atmosphere of art and a sincerity of feeling that place her among the best of the song recitalists." —*New York American.*

"Her singing was distinctly that of an intelligent musician." —*New York Herald Tribune.*

"Singing of a kind whose rareness in these days we realize with a special poignancy whenever anyone comes along that can still remind us of older and better vocal ways." —*New York Telegram.*

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## METROPOLITAN OPERA

## SUNDAY NIGHT CONCERT, JANUARY 3

The annual concert for the benefit of the Metropolitan Opera Company's Emergency Fund took place on Sunday evening, January 3, the program bringing forth many artists and several conductors. The program opened with the *Il Barbiere di Siviglia* overture, conducted by Gennaro Papi, who also wielded the baton later in the evening for excerpts from *Lucia di Lammermoor* and *Pagliacci*.

The more familiar (at these Sunday night concerts) *Bamboschek* led the orchestra for the accompaniment to the duet from act one of *Gioconda*, sung by Mario Chamlee and Mario Basiola; for the second scene of act four of *Aida* with Elizabeth Rethberg and Giovanni Martinelli and chorus; for Mr. Danise when he sang the barcarolle from *La Gioconda* with chorus, and for Jose Mardones and chorus in the *Mefistofele* prologue, not forgetting the orchestra's performance of the 1812 overture. Then there was Mr. Bodanzky at the conductor's stand for the second scene from the third act of *Die Meistersinger*, employing the services of Marcella Roeseler, Henriette Wakefield, Curt Taucher, Max Altglass, Angelo Bada, George Meader, Paul Bender, Paolo Ananian, Louise D'Angelo, William Gustafson, James Wolfe, Giordano Paltrimeri and Arnold Gabor, with the chorus, and for Miss Rethberg when she sang the *Dich Teure Halle*

from *Tannhäuser*. It would take too much space to go into detail about the merits of each artist, and one must not forget Queena Mario, who also appeared, so it is sufficient to say that the evening seemed to be thoroughly enjoyed by the large audience.

## LA JUIVE, JANUARY 4

*La Juive* was given its second presentation of the season on January 4, and, with one exception—that of Nina Morgana in the role of the princess—offered the same splendid cast that thrilled its hearers at the premiere. Rosa Ponselle, in the title role, was all that could be desired, both histrionically and vocally. Her beautiful voice was at all times in perfect form. Giovanni Martinelli, in the role of Eleanore, was more than excellent in his interpretation of the revengeful old Jew. His voice was in splendid condition and he sang with feeling and power. Miss Morgana did well with her part, her clear tones and charming personality adding much to the excellence of the cast. Ralph Errolle was good as Leopold, and smaller characters were enacted by D'Angelo, Wolfe, Ananian and Gabor. The ballet in the third act was particularly delightful, brilliant and colorful. Mr. Hasselmanns conducted.

## LA VESTALE, JANUARY 6

Spontini's opera, *La Vestale*, was given for the last time this season on January 6 before a capacity audience. The cast was as before Edward Johnson as Licinio, Rosa Ponselle as the Vestal, Matzenauer the Priestess, De Luca, Mardones, Ananian, and all the chorus and ballet that make the opera a lively pageant. There came near being a disaster when the lightning bolt at the end lit not only the Vestal's fire but also a gauze curtain which was quickly torn down by stage hands. Fortunately the audience either did not see it or kept cool, and the opera came to its usual triumphant close. It is a work of no distinction and owes its present success to the excellence of the singing and stage management. Serafin conducted.

## DIE WALKÜRE, JANUARY 7

At this season's first performance of *Die Walküre*, at the Metropolitan, on January 7, there was the cast familiar from other years—Curt Taucher as Siegmund, a thorough artist and as good vocally as his meager material permits; Paul Bender, an impressive and dramatic figure as Hunding; Clarence Whitehill, presenting once more his broadly dignified figure of the god with that impressive authority which is characteristic of all his Wagnerian roles; Maria Jeritza as Sieglinde, lovely to look at and most agreeable to hear; Margaret Matzenauer as Brünhilde, with all the best traditions of Wagner's opera; and Marion Telva, thoroughly satisfactory as Fricka. There were the usual Walküren in diversified shapes and sizes. Artur Bodanzky conducted, getting everything into the music, except its poetry, a rather important thing to omit.

## CAVALLERIA RUSTICANA AND PAGLIACCI, JANUARY 8

For the special matinee of January 8 at the Metropolitan, the time-honored twins (*Cavalleria Rusticana* and *Pagliacci*) again proved their right to the title by drawing up six lines of standees behind the rail. Doubtless there were some special reasons for the tremendous public turnout, as this was Miss Ponselle's final matinee appearance of the season, while the Tonio of the afternoon was none other than Titta Ruffo. Miss Ponselle's Santuzza is well known and never has she maintained her work at her best level as consistently as she has this season. An ovation was tendered to her. Gigli gave his usual excellent interpretation of Turiddu, the rest of the cast consisting of Marian Telva (Lola), Mario Basiola (Alfio) and Grace Anthony (Lucia).

The histrionic and vocal possibilities of *Pagliacci* were realized ideally in the hands of Queena Mario (Nedda) and Ruffo (Tonio). Mr. Papi was the conductor of the afternoon.

## DOUBLE BILL, JANUARY 8

On January 8, *Der Barbier von Bagdad* was repeated with Elizabeth Rethberg and Paul Laubenthal in the leading roles. The performance went with a swing and was much enjoyed by the large audience. Its twin for the evening was Ravel's *L'Heure Espagnole* with the ever delighting Bori, whose skilled associates were Ralph Errolle, Lawrence Tibbett and Adamo Didur, as Gonzalve, Ramiro and Don Inigo Gomez. Bodanzky conducted the first offering, and Hasselmanns the second.

## Mme. Rethberg Now Under Evans &amp; Salter Management

A contract has just been signed between Mme. Elisabeth Rethberg and Evans & Salter, whereby she will be under their management in the future both in concert and opera. The agreement, in addition to the United States, covers Canada,



ELISABETH RETHBERG.

*The Metropolitan soprano has just gone under the management of Evans & Salter, who will have entire charge of both her concert and opera activities.*

Cuba, Mexico, the British Isles, Antipodes and the Orient. The entire next season will be devoted to the United States and Canada, extensive plans for which are being made by Evans & Salter.

## Ethel Grow Pupil Wins Success

Regina Kahl, pupil of Ethel Grow, appeared recently at the Century Club in Scranton, Pa., in a program for young people with such success that the chairman of the club's music committee signified the unanimous approval by writing as follows: "In her recital for young people at the Century Club, Miss Regina Kahl combined a beautiful voice with rare interpretation and artistry." Of Miss Kahl's appearance in December with the Wilkes-Barre Concordia Male Chorus the *Times-Leader* said: "In the Cessante of Scarlatti she showed grace, characterization and artistic fancy. She had success in the modern *Nebbie di Respighi*. The Italian was fluent . . . Lovely tones in low voice . . . The soloist was treated with consideration and recalled after the aria and after the later groups."

## Italian Government Awards Prizes in Opera Competition

FLORENCE.—The Ministry for Public Instruction's opera competition, has been won by two young Italian composers—Mario Castelnuovo-Tedesco, with his *La Mandragola* and Carmine Guarino with *La Signora di Challant*. The prize of 50,000 Lire is to be used for the production of these works. *La Mandragola* will be given at the Fenice in Venice and *La Signora di Challant* at the Teatro Grande in Brescia. F. L.

## Stokowski Marries

Leopold Stokowski, conductor of the Philadelphia Symphony Orchestra, was married on Monday afternoon, January 11, at the bride's home, to Evangeline Brewster Johnson of 516 Park Avenue, New York. The ceremony was performed by Supreme Court Justice, Richard P. Lydon, in the presence of a small company of relatives and intimate friends.

## Mayo Wadler in New York Recital

Mayo Wadler, American violinist, who has returned to his own country after several years of concert touring in Europe, will make his first New York reappearance at Carnegie Hall on February 1.

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Amelita Galli-Curci Says:

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Dear Mr. Proschowsky—

Having been associated with you for the past eight weeks, let me express my appreciation of your thorough understanding of the TRUE ART of singing and the intelligent simplicity of your elucidations, through which I have been able to discover and use new beauties in my own voice. It is with a feeling of great satisfaction that I recommend to you those artists and students who seek the truth in singing—the beautiful and lasting art of "BEL CANTO." Gratefully yours,

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## WASHINGTON, D. C.

WASHINGTON, D. C.—The holiday season in the National Capital has been replete with the music usually found at this time. There was much excellent work done by the various church choirs. Local festivities also included a considerable amount of carol singing this year.

Dusolina Giannini's recital was a repetition of her triumphs gained on other visits. She included works by Mozart, Schubert, Verdi, Strauss and the customary group of Latin folksongs. Her assistant was Molly Bernstein.

At the Auditorium, the Dayton Westminster Choir gave its first Washington recital. The audience was large and demonstrative in its appreciation of the excellent effects of the organization. John Finley Williamson conducted.

Playing better than he has on any other recent call, Mischa Elman charmed a large gathering at the Auditorium with his interpretations of Handel, Bach, Saint-Saens and Paganini. Josef Bonime's accompaniments were all one could wish for.

Holding his listeners completely spellbound, Josef Hoffmann gave one of the most exacting and satisfying piano recitals that Washington audiences have been privileged to hear in many seasons. The Auditorium was well filled by his followers who cheered him till the darkened stage told them he had departed. Peggy Albion was the manager.

Thaddeus Rich gave a very fine performance at the Brahms violin concerto with the Philadelphia Orchestra. Carlo Salzedo appeared as the harp soloist in his own work, The Enchanted Isle. Mr. Stokowski began with the Third Act Prelude from Lohengrin and closed with Stravinski's L'Oiseau de Feu.

The De Reszke Singers, aided and abetted by Will Rogers, provided several hours of very enjoyable entertainment at the Auditorium. The quartet sang with its accustomed ease and was recalled for many encores. Mr. Rogers' remarks were hailed with much laughter.

After an absence of several years, Louis Graveure returned to charm a goodly gathering at the National Theater, December 3. Mr. Graveure's program was typical, covering the standard, the ordinary and the unique. He sang excellently and received great applause. Arpad Sandor played highly commendable accompaniments.

Beethoven, Kalinnikow, Schubert, Mendelssohn and Gershwin made up the program of the New York Symphony at Poli's Theater, December 8. George Gershwin was the soloist, playing his own piano concerto in F. Mr. Damrosch conducted.

Under Nikolai Sokoloff, the Cleveland Symphony gave a delightful recital at the Auditorium, December 7. The Sibelius first symphony and Respighi's Fontana di Roma were the high lights and caused such considerable applause that an encore was necessary at the close. The concert was managed by Peggy Albion.

The Washington Opera Company's production of Gounod's Romeo and Juliet, previously reviewed in these columns, was held at the Auditorium, December 8. Thalia Sabanieva, Paola Annanian, Ivan Ivantsoff, Sigurd Nilssen, Raymonde Delaunoy and George Cheshanovsky made up the cast. A ballet was furnished by the Tchernikoff Dancers. Jacques Samossoud conducted.

Under the direction of Mrs. Lawrence Townsend, Washington's prime music attractions began their third season, December 9, at the Mayflower Hotel. Lawrence Tibbett and Paul Kochanski were the soloists. Both were enthusiastically greeted. Mr. Tibbett appeared for the first time in this city. The second affair was held at the same place, December 16, with Rudolph Laubenthal and Marie Mueller presenting an all-Wagner program. Miss Mueller made her first concert appearance in this country and was accorded much favorable comment for her efforts. Mr. Laubenthal's singing was also of decided value.

Charles M. Courboin presented a fine program of organ music at the Auditorium, December 10, and received flattering praise for all he attempted.

Paul Whiteman brought his orchestra to the Auditorium for a recital, December 12. Grofe's Mississippi and the various arrangements, novelties and soli featured the program. Deems Taylor's Circus Day, scored for the orchestra by Ferdie Grofe, received its initial presentation.

Appearing in behalf of the Women's Overseas Service League, Feodor Chaliapin gave a recital at the Auditorium, December 18, that in many points exceeded any he has heretofore accorded the National Capital. He was in splendid voice and sang for nearly two hours. Max Rabinowitsch furnished several solos and delightful accompaniments.

After steadily refusing to appear in Washington, Ignace Jan Paderewski finally consented to play for the American Legion benefit and devoted two hours and a half to a Chopin program, December 21. He was greeted in the customary manner and received the usual ovation.

The Friday Morning Music Club recently presented a program of Latin-American music with France Gutelius, Caroline Bender, and Esther Tinoco, pianists; Harlan Randall, baritone, and Arsenio Ralon, violinist, as the interpreting artists.

Nina Enard, pupil of Emanuel Wad, has opened a studio for piano pupils in this city.

Henry Smidt-Gregor has been appointed to fill the vacancy at the National Park Seminary caused by the recent death of Dr. Thomas S. Lovette.

A series of musical programs with juniors on the list of participants has just been inaugurated at the Tivoli Theater by Harriet H. Locher. The offerings will constitute a part of the juvenile morning motion picture series which have proven so popular with the younger folk. T. F. G.

## Suzanne Keener in Costume Recital

Suzanne Keener, coloratura soprano, who recently signed a three year contract with Calvin M. Franklin Concert Direction, will be presented next season in a unique novelty costume recital, employing four distinct changes in the course of her recital. She will use a Scandinavian Folk costume, a French costume of the period of Louis XVI, a modern English and an ultra-modern Paris conceit quite unusual on the concert platform.

Contracts have already been closed for a western tour of twenty dates with Horner-Witte, Inc., of Kansas City, for the season of 1926-27.



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INFORMATION AND BOOKLET UPON REQUEST



## REVIEWS AND NEW MUSIC

(Oliver Ditson Co., Boston)

**Little Cavatina**, by Mathilde Bilbro.—A well developed little piece where the melody is first in the left hand, then in the right. It is not quite so commonplace as the majority of such pieces. Again one is impelled to say, youth must be served, though why it should not be served with a little spice occasionally in these eminently spicy days, one fails to see.

**Silver Flash**, by Carl Wilhelm Kern.—This is the work of a most amazingly prolific writer. It is marked op. 499. One more and he will have 500 on the market. It is a pretty gavotte with the tune in the right hand throughout and nothing in the left hand but alternate basses and chords.

**The Lure of the Sea**, by Alfred T. Mason.—This is a brilliant piano solo in ballad form. It has a fast and stormy introduction followed by a quiet mood in expressive swaying motion. This is followed by a return to something like the start and the piece closes with the melodic barcarole. The music would be rated as about third or fourth grade, and is interesting.

**Majesty of the Deep**, by George F. Hamer.—A four-hand arrangement of a piece copyrighted in 1921. It is music of a very popular sort that ought to be successful.

**Judy and In Colonial Days**, by Frederick A. Williams.—Two piano pieces. The first of these is an expressive little dance, grade two. The other is a gavotte with a pretty tune. Both will be liked.

(White-Smith Publishing Co., Boston)

**If I Take the Wings of the Morning**, a sacred song by F. Leslie Calver.—This is a song with a fine, strong rhythm and a melody of much distinction which serves to set forth the devotional meaning of the words with splendid effectiveness. The accompaniment is carefully and skilfully developed. The voice part is not difficult, demanding neither a wide range nor great technical facility. However, it is vocally written and will satisfy singers, especially those with good voices, strong and sonorous. A really excellent song!

(J. Fischer &amp; Bro., New York)

**Missa Festiva**, opus 24, by Nicola A. Montani.—This is a liturgical mass for chorus of mixed voices and soli, with accompaniment of orchestra or organ. It is the composition of one of America's leading masters of music for the Catholic Church, founder and director of the Palestrina Choir of Philadelphia, until recently choir director at the Paulist Fathers' Church in New York, where the music during his incumbency was the very best that has been heard in New York for years. A page at the front of this mass notes the various themes used, all of them taken from the Gregorian melodies or suggested by their melodic outlines. The music throughout the mass is constructed upon a very modern and highly colorful contrapuntal mode which approximates the methods of Palestrina and his contemporaries. It is Ecclesiastical music brought up to date. It is the sort of music that every Catholic must hope will gradually find its way into the regular services of the church, and no doubt musicians in general, whether Catholics or not, will hope to see such music take its place again in the church, for it is the sort of music that made the great days of sacred song and laid the foundation for oratorio and cantata as it has lived from classic times down to the present. To select any portions of this mass for special mention or special commendation would be an injustice to the rest of it. It is a fine whole characterized by nobility and the true devotional spirit throughout, and with a respect for and adherence to tradition that is notable in these days of liberty and license. It is the work of a man who knows his classics perfectly and builds upon them with originality and individuality, but without anarchistic divergences. A few more such men in the church would do good not only to the music of the mass but also to all other music in America.

(Carl Fischer, New York)

**Nocturne**, by Bainbridge Crist.—This is a little piano piece of decided charm. It opens with a tune with an Irish lilt, and then takes up a movement of more vigor with pleasing and effective contrapuntal writing, building up a first rate climax. By way of coda there is a repetition of part of the opening phrase. Very good music!

**Dreams**, by Bainbridge Crist.—Here the music flows along smoothly and gracefully in an idiom that suggests

a slow waltz with an added swaying contrapuntal figure in the left hand. Contrast is attained by the use of a triplet movement in the middle section, and at the end there is a return of the first melody with chromatic passages in the left hand.

**Yearning**, by Bainbridge Crist.—Crist is at his best when writing simple melody. He has a lot of it on hand for use when he sees fit, and he evidently saw fit in this piece. He yearns softly at the beginning and yearns most vigorously and with plenty of fortissimo and pedal in the middle section. The end is chromatic and pathetic.

**Sweet Yesterday**, by A. Buzzi-Peccia.—This is by a master of song who knows just how to treat the voice most effectively. It is a waltz with an attractive verse and catching refrain. The music is simple both in voice part and accompaniment and is so effective that it is safe to predict its popularity.

(G. Schirmer, New York)

**A Chinese Quarrel**, by Walter Niemann.—This was originally published by Simrock in 1924, from which one must assume that the composer has been living or is now living abroad. It is his op. 95, No. 3. He is evidently a prolific writer. If his music is all as interesting as this Chinese Quarrel it should bring the creator of it fame if not fortune. This music is rather too difficult to attract the sort of fourth rate amateurs who are the largest purchasers of sheet music, but those who can handle a rapid Presto will like it, especially if they are trained up to the modern dissonant school.

**Desir**, by Richard Drake Saunders.—A piano piece of considerable originality and effectiveness. It will attract especially teachers or students who want left-hand studies with real musical value. The left hand has a real part of its own with the right hand taking care of the melodic line above. The music is modern in a dignified way and is written in a free idiom that speaks well for the composer's escape from the trammels of tradition. The rhythms are difficult. The only thing one does not feel like praising about it is its stupid title.

**The Mirror Lake**, by Walter Niemann.—A brilliant piano piece which will be found to be a splendid study. The figure is a sweeping open chord divided between the two hands.

**A Rainy Night Lullaby**, by Morris W. Hamilton.—A very good, bright, catchy tune fitted to an accompaniment that exactly supplies what it needs by way of support.

**My Mother**, by Carolyn Wells Bassett.—Miss Bassett has ideas and knows how to build them up with artistic taste and skill. This is a pretty ballad with a broad climax. The voice part is very well constructed. A singer's song, it will appeal to singers.

## Verdi Club Morning Musicales

President Florence Foster Jenkins and guests of honor facing the Verdi Club audience, along with the large personally inscribed Caruso photograph (1919), also that of Mr. Mauro-Cottone, as well as the Verdi standard, the January 6 musicale was heard by a capacity audience. Mischa Leon, tenor; Edwin Grasse, violinist; the Sorey Trio (piano, violin and cello), and The Mysterious Masked Countess, soprano, were the participants in a program of delightful variety. Mr. Mauro-Cottone shared with violinist Grasse the performance of The Devil's Trill, later also three short solos of this American composer, Grasse, the artistic collaboration resulting in high class music beautifully done. The Masked Countess, clad in white Indian costume, sang Indian Love Call and Pale Moon in English, showing an enjoyable soprano voice and charming personality. Mrs. J. Harrison Irvine played most capable piano accompaniments. Announcements of interest were made by the president, including a Thé Dansante, January 21, Hotel Roosevelt, for the benefit of the Italian Philanthropic Fund. Guests of honor included Mrs. E. S. Kassai, newly a bride, and Mrs. Frank D. Callan, president, Daughters of 1812, New York State; Mrs. Charles Dorrance Foster, the president's mother; Maria Carreras, pianist; Mrs. William R. Stewart, president, National Society of Patriotic Women of America; Marion Warring Manley, and Helen Varick Boswell, president, The Forum.

## Gunster Delights Mississippi Students

Frederick Gunster, tenor, during his Southern tour, sang in recital before an audience which taxed the capacity of the auditorium at the University of Mississippi. A large number of the student body and residents of Oxford cordially received Mr. Gunster's interesting and varied program, which consisted of operatic airs and art songs, including also a final group of negro spirituals sung in the costume of the old time Negro and done with sincerity and skill.

## GOTHAM GOSSIP

## BEACH HOLLAND AND TOPPING AT W. P. S.

Louis Beach and Florence Holland were the vocalists at the January 3 gala reception and musicale tendered the president, Leila H. Cannes, and given by the Women's Philharmonic Society in its new Steinway Hall studio. Both artists displayed fine ability, Miss Topping offering Chopin and Liszt pieces and Daniel Hoffman acting as the accompanist.

## MARIE FROMM MUSICALE

The highly effective and sensitive piano playing of Marie Fromm, once a pupil of Clara Schumann, in pieces by Schumann, Chopin, Palmgren, Leschetizky and Vogrich, interested a circle of invited guests at her residence studio, January 4. Contributing to the enjoyment of the affair, Miss Merkli, painter, exhibited some highly original fantastic creatures, variously known as gnomes, elves, fairies, dwarfs and goblins.

## HOLLINS AND DICKINSON WORKS PLAYED

At City College, January 17, Prof. Baldwin will play Hollins' concert overture, and January 24 he will play Clarence Dickinson's Memories as well as Borowsky's suite in E minor.

## RIESBERG ORGAN RECITAL IN BROOKLYN

An inaugural organ recital at the First German Baptist Church, Brooklyn, Rev. Paul Wengel, pastor, was given by F. W. Riesberg on December 29 before a large audience. Particular pleasure was expressed after the Poet and Peasant Overture, as well as March of the Wooden Soldiers and a toccata by Dubois. Emily W. Burger, soprano, assisted in well sung sacred solos.

## Von Klenner in Hongkong, China

"New Year's greetings to my many friends in America" writes Baroness Katherine Von Klenner, president of the National Opera Club, from China. "It is simply one thrill after another, and I am unable to express my joy that I have the opportunity to widen my horizon."

November 30 she arranged a Musicales Causerie for a hundred invited music lovers on board ship, the result being many new members for the Opera Club. In this affair participated Mrs. Charles C. Lieb, soprano, New York; Mrs. William S. Milne, Toronto, who recited; Frieda Peycke, composer, Los Angeles; Mrs. George Malone, Dayton, Ohio; and Mrs. E. D. Arnold, Larchmont, who made addresses: Messrs. William Meyer, Peoria, Ill., and C. C. Lieb, piano solos; Mesdames George Schmiedel and H. Grenzbach, New York (members of the National Opera Club); Annie Burbank, Kentucky; G. Lynd, Pittsburgh, and E. H. O'Connor, all of whom gave greetings. Mme. Von Klenner talked on Purposes of the National Opera Club. The musical and literary feast was highly enjoyed.

Many newspapers throughout the world printed something of the party's thrilling experience in traveling to Peking and return, of which Mme. Von Klenner wrote: "I am thankful the bandits did not capture me and cut off my ears." Mildred Holland, of the club, starts on a similar world cruise this month.

## Mabel Wood Hill's Grania Published

The overture, Grania, for symphony orchestra (also obtainable in an arrangement for small orchestra), by Mabel Wood Hill, has just been published by the Sigmund firm. Her songs, The Tidy Dawn and The Oxford Garden, are also published. Commenting on her settings of Aeschylus' fables for voice and chamber orchestra, the London Musical Standard of July 11, 1925, said: "We find them immensely entertaining, humorous, and with a keen sense of orchestral color." Of her orchestral score, the overture Grania, this critic says that she "shows an acute sense of pathos and tragedy"; "her orchestral poem. The Land of Heart's Desire, is all lyric delicacy and fine filigree lines."

## Bertha Johnston and Iseo Ilari in Joint Recital

Ada Soder-Hueck has announced the joint recital of Bertha Johnston, soprano, and Iseo Ilari, Italian operatic tenor, on January 17, at the Princess Theater, with Edna Sheppard at the piano. Miss Johnston has been appearing frequently at local concerts during the last few years, and won particular favor last spring at her recital at Carnegie Chamber Music Hall, New York. Mr. Ilari, late of the Costanzi in Rome and other leading opera houses, appeared last summer as guest artist in Prague, Vienna and Karlsbad, where he was warmly received. The recital is being anticipated with interest.

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PICTURES OF THE OPERATIC PERFORMANCE GIVEN BY MEMBERS OF THE CLASS OF BERTA GARDINI REINER AT THE CINCINNATI CONSERVATORY OF MUSIC ON DECEMBER 17.

(Upper left) Act II, *Friend Fritz*, with Idella Banker as Suzel and Walter Ebersold as Fritz; (upper right) Act II, Scene I, from *Linda di Chamounix*, with Mildred Bartlett as Linda and Dorothy Dugger as Pierotto; (middle) Scene from *Die Nuernberger Puppe*, with Lydia Dozier as Berta, Verne Cook as Heinrich, George Weber as Benjamin, and Moody de Vaux as Cornelius; (lower) Act II, Scene I, from *Der Fleigende Hollaender*, with Norma Cornelius Stuebing as Senta, LaVergne Sims as Mary, Walter Ebersold as Erik, and members of the class as chorus.



KATHERINE PALMER,

soprano, who is now under the management of Catharine Bamman. Miss Palmer has recently given successful recitals in New York, Chicago, Boston and Philadelphia.

ALBERT MEIOFF AND HIS VIOLIN CLASS.

Little Oscar Shumsky, child prodigy, is seated at the feet of Mr. Meioff. (Gutekunst photo.)



THE ELEVATION OF JAZZ.

A group in Paul Whiteman's office just before his recent Carnegie Hall concert. Left to right: Ferdie Grofe, master orchestrator of jazz and composer of the suite, *Mississippi*, one of the features of the Whiteman programs this season; Deems Taylor, composer, whose sketch, *Circus Day*, won marked favor; (seated) Paul Whiteman; Blossom Seeley, prima donna of the one-act jazz opera, *One Hundred and Thirty-fifth Street*, written by George Gershwin (on the right), composer of the famous *Rhapsody in Blue* and of many popular musical comedies. (Wide World photo.)



OLIVER DITSON COMPANY'S NEW STORAGE WAREHOUSE AND PRINTING PLANT IN BOSTON.

The accompanying photograph shows the new Oliver Ditson Company storage warehouse and printing plant situated near the famous store on Tremont street. Here the company will have its vaults for plates and all necessary reserve stock. It is a dignified building, Georgian in style, carried out in brick and stone over an all-steel and concrete foundation, entirely fireproof. There is lighting on three sides and all the equipment is of the most modern and highest type for such industrial plants. These new quarters give evidence of the tremendous growth of this, one of America's oldest publishing companies. Two stories in the building are occupied by John Worley Company, music lithographers and binders. On the first floor the company has the reserve stock; also on part of the second. Here is also the stock of the Ditson Octavo Catalogue of over 13,000 numbers; also the volumes of the Musician's Library now embracing over ninety different collections, and, in addition, the Ditson edition of technical works and Music Students' Library. Then, of course, there are innumerable quantities of piano pieces and songs of every description placed in easy access for the immediate supply of dealers and musicians. On the second floor are found the presses of the Ditson printing plant. The fifth floor is the store room and repair department of the Ditson musical instruments and Victrolas. Edward W. Briggs, treasurer, and John B. Hauswirth, superintendent of printing of the Oliver Ditson Company, are responsible for the splendid things accomplished for the company through the erection and completion of this model building.



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**LEVITZKI'S ORIENTAL TOUR A  
CONTINUOUS SERIES OF SUCCESSES**

Marks Levine, of the Daniel Mayer office, called at the MUSICAL COURIER office on his return from the Orient, where he went to take charge of the tour of Mischa Levitzki and to arrange the St. Denis tour. Levitzki has been in the Orient for six months and has just returned to this country, though not yet to New York. He sailed from Yokohama on December 20 and began his American tour at Tacoma on January 5. He will play his only New York recital of the season on March 30.

While in the Orient Levitzki gave forty concerts, playing in Honolulu, Java, Singapore, Hongkong, Shanghai, Tientsin, Peking, Darien and several cities in Japan. His audiences, says Mr. Levine, differed according to the country in which he played, but were rarely native. In Java they were mostly

conducted by the European trained Japanese, Yamada, who is a musician of marked ability and talent.

The East is keen on opera. Every year a company is gathered together by an Italian named Carpi and a season of opera is given. But on the whole the impression one gains from what Mr. Levine tells of his observations is that the East is badly off for music and must welcome any player of the first class who will visit that distant territory. At Darien, where Levitzki played, his was actually the first recital ever given there. That does not mean that the inhabitants—Japanese—are unfamiliar with the piano, for some of them are musical and have instruments. But a recital was never before given in Darien. Yet Levitzki scored his usual success, which goes to show that the people to some extent must have a developed taste and judgment.

As to revolutions and other disturbances over there, Levitzki did not see anything of them and was only rarely affected. He had to go from Tientsin to Shanghai by boat owing to the disturbed state of the country which interfered with railroad travel, but otherwise things were quiet and fighting was confined to native quarters.

Levitzki is now back in the States, touring across country from the West.

**Agnes Brennan Pupil in Recital**

On December 19, Norma Gradstein, pianist, artist-pupil of Agnes Brennan, was presented in recital by her teacher. Miss Gradstein reflected much credit upon her mentor for the beautiful tone and unusual technical power which she displayed. She began with a MacDowell group, and A Deserted Farm and her encore, Starlight, were particularly effective. She was roundly applauded for her interpretation of the Hungarian Rhapsody No. 2, the largo Maestoso and Chopin's Polonaise, op. 53. Miss Gradstein was forced to give no less than six encores on program containing sixteen numbers. Taken in its entirety it was a most interesting and comprehensive recital and Miss Brennan should have just cause to be very much pleased with the development of this talented pupil.

**Tittmann a Rotary Club Favorite**

Charles Trowbridge Tittmann recently made quite a record as a guest of the Rotary clubs in cities in which he sang in North and South Carolina while on a short concert trip. On December 8 he was a guest of the Charlotte, N. C., Rotary Club at an inter-city convention, and sang several songs. Commenting on his singing the Charlotte Observer of December 9 said: "No greater ovation has ever been given any artist at a Rotary meeting in Charlotte. Mr. Tittmann's magnificent basso voice took the house by storm." On December 9 and 10, when he gave recitals in Concord and Lenoir, N. C., he was also the guest of the Rotary clubs of those cities, and when on December 15 he was soloist in The Messiah at Greenville Woman's College, Greenville, S. C., he was also a guest of the Rotary Club of that city.

**Gunster's Success in the South**

Frederick Gunster, tenor, after continuous successes on his fall tour in Texas and New Mexico, opened his series of recitals in the southern states at Brookhaven, Miss. Mr. Gunster's singing of operatic airs, art songs and negro spirituals bore the impress of his musicianship and rare interpretative powers, his range of mood and voice being adequate to all demands. His final group consisted of negro spirituals sung in the costume of the ante-bellum negro. He is trying to preserve the type and is accomplishing his purpose. It was the old, "befo' de wah" negro that stood before the audience, every movement and gesture being a replica of the faithful old uncle.

**Cecil Arden Sings in Florida**

Cecil Arden, of the Metropolitan Opera, was scheduled to give recitals in Daytona, Cocoa, and several other towns in Florida during the first week in January. From there she left for the Pacific Coast where she will be heard in concerts in New Mexico, California, Colorado and Montana. This will be Miss Arden's second tour to the coast this season. She has also been engaged to give a joint recital with Jacques Thibaut in Scranton, Pa., and for recitals in Cortland, N. Y., and Attleboro, Mass., in March.



**MISCHA LEVITZKI**  
at the Temple of Heaven in Peking.

Dutch with some half-castes and some Malays. In Singapore and Hongkong the audiences were entirely British, and throughout China the audiences were almost always wholly European with only a scattering of high caste Chinese who had lived abroad. In Manchuria and Japan the audiences were ninety-nine per cent. Japanese, but whether the Japanese understand European music or only wish to take their place with European culture, Mr. Levine could not say. At all events, he explained, Levitzki scored a tremendous success at every concert. In Tokio he was so well liked that he had to play five concerts in five days.

At Hakata he was heard in a real Japanese theater where the people sit on the floor. There was an audience of two thousand. A curious feature of all of these audiences is the fact that the same pieces arouse enthusiasm everywhere, whether in Europe, America, Japan or other parts of the Orient.

Java, says Mr. Levine, is organized musically on a solid basis, having the Dutch Kunstkring, a concert association with branches in every city in Java. This is a sort of club



**MISCHA LEVITZKI**  
in Shanghai.

with head offices in Batavia. A curious feature of this organization is that it does not encourage the sale of single tickets or the sale of tickets to non-members. Such outside sale is discouraged by the simple means of setting a very high price on single tickets. Symphonic music in the entire Orient, says Mr. Levine, is in its infancy. There is an orchestra in Batavia composed of military men. Levitzki played with them and found them excellent, considering the limitations imposed upon them by local conditions. In Shanghai there is an orchestra of about fifty, with an Italian conductor named Paci; this, of course, plays only in the foreign city and only for foreigners except an occasional high caste Chinese who is in close association with the foreign colony. In Tokio there is an orchestra



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## Cincinnati Conservatory Notes

Cincinnati, Ohio—A brilliantly successful affair took place at the Cincinnati Conservatory of Music, December 17, when pupils of Berta Gardini Reiner presented scenes from Linda di Chamounix, by Donizetti; Der Fliegende Hollaender, by Wagner, and Friend Fritz, by Mascagni, in the concert hall of the school. A light opera, Die Nuernberger Puppe, by Adolph Adam, was given in its entirety, and proved to be the sensation of the evening.

The first scene presented was that of the meeting of Linda and Pierotto, in Donizetti's opera. In this Mildred Bartlett and Dorothy Dugger were heard, performing, according to Carl Adams, of the Cincinnati Enquirer, "with vocal skill and emotional sincerity." Mascagni's Friend Fritz afforded the audience the opportunity of hearing two talented singers in a lovely duet, Idella Banker appearing as Suzel and Walter Ebersold as Fritz.

The remarkable work of the chorus in the Spinning Wheel scene from Der Fliegende Hollaender was truly worthy of the praise it received, both in the plaudits of the general public and in the praise of the critics of the Cincinnati press. The Times Star spoke of the "splendid voices" of the ensemble, the Commercial Tribune (S. T. Wilson, reviewer) of the "splendid work of the chorus," and the Enquirer of the "fine work of principals and chorus." The group, whose individual and collective ability and training made it no small factor in building and sustaining the dramatic element of the situation, included, in addition to pupils of Mme. Reiner, several who studied with Mrs. R. Saylor Wright and with John A. Hoffmann.

In the principal roles of the opera were three singers who gave interpretations which were notable for their sincerity, intelligence, and true artistry. Norma Cornelius Stuebing sang that of Senta with fervor, while the renditions of the roles of Mary and Erik, sung by La Vergne Sims and Walter Ebersold, respectively, were sincere and dramatic.

The climax of the program was reached with the concluding work, the Nuremberg Doll. Outstanding in a performance which was in every respect delightful, was the work of Perna Cook and of Lydia Cleary Dozier in this amusing opera. Of this S. T. Wilson said in the Cincinnati Commercial Tribune: "An entire review might easily be written about this single performance. In retrospect one remembers first the brilliant acting and splendid singing of Verna Cook as Heinrich, and with this the equally fine work of Lydia Dozier as Berta. Every few minutes the performance was held up by vigorous manual exercise on the part of the audience eager to show its appreciation of the work of these two young artists. George Weber as Benjamin and Moody de Vaux as Cornelius carried off with honor their respective roles."

Due credit must be paid the orchestra which contributed no small part to the success of the affair. Composed of members of the Conservatory orchestra, it was directed by Elemer von Pichler, who joined the faculty of the school this fall after many years with the Royal Opera Company of Budapest, with which he was Chef de Chant. The stage directing was in competent hands, for the performance showed careful attention to details and thoroughness of preparation in this phase, of which Bertha F. Markbreit had charge.

F. B.

## Macbeth's Impressions of Europe

Returning from Europe recently Florence Macbeth, of the Chicago Civic Opera Company, said that she had found conditions much better there than she had expected from the reports reaching her before leaving this country. Paris seemed to be living in an age of plenty. The hotels were full, shops were doing good business and musicians seemed to be leading a busy life. The National Opera, in particular, was playing to sold-out houses, while even cinema patrons, mostly, had to book their seats ahead of time in order to be sure of accommodations.

London was not far behind in many respects. Of course, there was no opera at Covent Garden but the theaters were very well attended and the music and concert halls filled. However, unemployment was rife in the greater part of England and to some extent seemed to affect the mood of the people though little of it was reflected in London, where the hotels were filled to capacity. And as to prices in the latter, they appeared to be distinctly higher than those paid for similar accommodations in New York.

Speaking personally, she had had an enjoyable trip, appreciated the kindly reception accorded her in both London and Liverpool, and, in response to the many offers of engagements, will return next summer.

## Cherniavskys "Get Ovation"

"For more than two solid hours the Cherniavsky Trio held its audience spellbound," is reported of the Cherniavsky's recent appearance at Erie, Pa., in the Erie Dispatch-Herald. "It was a performance that will not soon be forgotten. The applause accorded the three brothers took on the form of an ovation. They played with a spirit that tingled and a breadth and vigor that stirred the audience to enthusiasm."

After their second New York recital of the season, on January 5, the Cherniavskys left for an extended Western tour and will appear as follows: 14, Indianapolis; 15, Bowling Green State Normal College; 17, in Chicago, at the Studebaker Theater; 20, at Evansville, and the end of the month at Boulder (Colo.) University, and in Wyoming. In February they go south to fill a date at Oklahoma City.

## Artists for Roosevelt Recital

Elly Ney, pianist, who returned from Europe on the S. S. Berengaria, January 5, will make her first New York appearance of the season at the second of the Roosevelt Recitals on Friday afternoon, January 15. Her recent triumphal march through Europe was marked by spectacular happenings, among them a riot in the streets of Cologne. According to reports, this was occasioned by Mme. Ney's enthusiastic audience which flocked after her from the theater, following her en masse to her hotel and cheering. The other artists appearing at the Roosevelt on January 15 are Tamaki Miura, Japanese soprano, called the "Ideal Madame Butterfly," and the Hart House String Quartet.

## Giannini on Tour

Following her New York recital, Dusolina Giannini left for her second tour of the season, which will extend as far as Kansas City.

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Clarence Dickinson will present Doris Doe, contralto, and Godfrey Ludow, violinist, in a program of music by American composers, at the Friday Noon Hour of Music at the Brick Church on January 15.

Nevada Van der Veer's annual New York recital will occur January 22, Carnegie Hall. Her program includes Schubert and Brahms lieder, also French and Russian songs, and a set of folk tunes from the Hebrides. Anent recent appearances of this artist the critic of the Worcester Evening Post said she "repeated the impression previously made," while the Musical Digest stated that she was "richly endowed vocally; O Rest in the Lord was her finest effort." She "gives something for our very souls," commented the Telegram. The Detroit Symphony Orchestra has engaged her for March 30.

Rose Tomars' new Brooklyn branch studio is now at 204 Park Place, where she receives her many Brooklyn and Long Island pupils.

Lynnwood Farnam, Harold Gleason and Palmer Christian are all scheduled to give organ radio recitals, via Station WAHG, on Friday evenings, eight to nine o'clock, beginning February 5.

Charles M. Courboin, recently returned from recitals in Belgium, Ireland and England, so enthused a Manchester audience that the usual stolid Englishmen shouted "bravo," following his playing of Bach's Passacaglia. "It was in the massive fugue that he attained his most brilliant execution; one could not fail to be struck by the rapidity and clearness of his pedaling," said the Manchester Dispatch.

Florence Foster Jenkins and St. Clair Bayfield were prominent at the Manhattan Study Club affair of December 21, Hotel McAlpin. The former sang the waltz from Boheme and songs by Mendelssohn, Clarke and Beatrice Fenner, all this bringing her rousing applause. Mr. Bayfield's recitation was such as to interest every listener, for his beautiful English enunciation and dramatic instinct always make effect; this was similarly the case at the December Verdi Club affair.

Marion Marsh Bannerman, harpist, on New Year's Eve was soloist at a Watch Night Service at the First Presbyterian Church of Newark, N. J. The congregations of six other leading churches attended and had the pleasure of hearing this artist, who played her several numbers with skill and intelligence. In addition, Miss Bannerman accompanied Edith Bennett, soprano, and Arthur Maebe, violinist. Rodney Taylor, organist, was also heard with Miss Bannerman.

E. Robert Schmitz left New York on December 28 for the Pacific Coast where he is filling a series of engagements which will keep him occupied until February 1. Prominent among these was his opening recital at the Scottish Rite Hall, San Francisco, on January 5, where he gave by request the Bach-Debussy program which created so much favorable comment by the press and public when heard at Aeolian Hall, New York, on October 21. Following, he will be heard at Palo Alto, Mills College, Oakland, the Montecito Country Club, Santa Barbara, and with the Fortnightly Club, San Francisco. Returning, he stops at Denver, Kansas City, Chicago, and at Hattiesburg, Miss., on February 8, filling a return engagement. Before sailing for France, the latter part of March, he will fill several engagements in Canada, including Quebec.

Robert Imandt, French violinist, has added four more dates to his second Canadian tour, namely: January 20, one at Chateau Frontenac, Quebec; 26, at Three Rivers; 27, at Levis, and 28, at Jacques Cartier. These, combined with one already announced at Sherbrooke on January 21, and a return engagement at the Orpheum Theatre, Montreal, on January 24, make just about as many recitals as he can well pack into the first week of his tour.

Clarence Gustlin, noted exponent of something new in art, namely, modern interpretations of American opera, seems to have caught the public fancy with Cadman's opera, A Witch of Salem, and he started on his New Year's tour with a solidly booked itinerary. On January 4 he gave a recital at Los Angeles; 5, at Salt Lake City; 7, at Canon City, Col.; 11, Rentsseleer, Ind.; 12, Danville, and 13, Rushville, Ind. On January 14 he will appear at Oxford College, Ohio; 18, at the University of Kentucky, Lexington; 19, at Corbin, Ky.; 20, at Americus, Ga.; 21, at Cordele, Ga.; February 3 at Jacksonville, Fla.; 8, at Greensboro, N. C.; 11th, at Lewistown, Pa.; and a new engagement at Daytona, Fla., on March 18. This list is subject to daily increase as he journeys through the various territories indicated, interest growing by each succeeding performance, and he promises to break the record of his last season's phenomenal success in more than half the states of the Union.

The Cherniavskys (Leo, Jan and Michel) begin in February a tour of Mexico, which represents one of the largest contracts ever accorded artists touring our Sister Republic. The opening concert is announced for February 23 in Mexico City, to be followed by appearances in the chief cities, including Puebla, Vera Cruz, Tampico, Monterey, San Luis Potosi, and others. On the Sunday afternoon preceding the first concert the Cherniavskys will play a special program at the British Embassy. Also a reception is being arranged by Senor Gomezanda, well known Mexican pianist, in honor of the Cherniavskys' first tour of Mexico.

Frederic Baer, on the occasion of recent appearance as soloist with the Mendelssohn Club of Albany, received in the Albany, N. Y., Times-Union over its review of the concert, the caption "Baer a Favorite—Audience Enthrilled." And the music critic of that paper was so impressed by Mr. Baer's singing that he went on to say: "This young vocalist made a tremendous impression. He has a voice of exquisite quality. He sang with great beauty of tone, exquisite poise and reserve. His magnificent interpretation of Schubert's Der Erlkönig was indeed a great revelation of the power, taste, mood and dramatic intensity of this remarkable artist. He was recalled many, many times."

Mila Wellerson, cellist, who will make her re-appearance, after an absence of four years, in Town Hall on

January 28, has been concertizing in Europe in the interim. The important engagements she played during her European visit include: with the Colonne Orchestra, Paris, Gabriel Pierne, conducting; Concertgebouw Orchestra in Amsterdam; Philharmonic Orchestra in Berlin, and the Queen's Hall orchestra, London, Sir Henry Wood, conductor. She also gave recitals in all of these cities and made tours through Norway, Sweden, Holland and Germany.

Genevieve Azar, artist-pupil of Tofi Trabilsee, will soon be heard in recital at Carnegie Hall. Miss Azar who is a dramatic soprano, has an exceptional quality of voice and excellent technic, and reflects great credit on her teacher.

The Hart House String Quartet, during the week of January 10, gave three concerts in Toronto, Quebec, and in New York, at the Hotel Roosevelt series. The quartet's extensive repertory was brought well into play, as will be noticed by the following works which it performed: Beethoven, op. 130 and 74; Schumann, op. 41; Debussy; McEwan, "Biscay," and a quintet with piano. On January 18, the quartet will give its third subscription concert in Toronto, offering the Brahms' C minor, Haydn's op. 76, No. 1, and Dvorak's op. 96.

Iris Brussels, pianist, gave an interesting program for the Mendelssohn Music Club of Philadelphia, January 3, and received very favorable comments.

Marie Roemaet Rosanoff will give a cello recital at the Peabody Conservatory in Baltimore, on February 5, playing among other works, a Brahms sonata with Frank Bibb. The noted young cellist has been engaged to play at the Vermont Festival in Barre in May. Earlier in the season she participated in the inaugural Library of Congress Festival of Chamber Music held in Washington, D. C., and she played shortly after at a chamber music concert on a Beethoven Association program. In November she gave a highly successful Aeolian Hall recital, winning much praise from the metropolitan critics.

Yolanda Mero, following her annual recital in New York City, at Aeolian Hall, on January 11, in Philadelphia on January 14, in Chicago on January 17, and various concert engagements in New England, will make an extended tour of the South in February, giving recitals in many popular resorts, including Miami, February 1, Orlando February 4, and St. Petersburg February 6.

Frances Burr Mitchell, Boston soprano, recently filled some successful engagements in the following places: Greensboro, Asheville, High Point, Badin, Thomasville and Charlotte, N. C., and also in Columbia, S. C.

Mme. Suza Doane, of Boston, well known pianist and lecturer on music, who is in charge of the music department

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at Dana Hall School, Wellesley, Mass., spent Christmas in New York as a guest of Mr. and Mrs. John S. Keith, whose niece, Fay, is a promising pupil of Mme. Doene at Dana Hall.

**James Westley White**, Southern baritone, was the guest of honor and special artist at a musicale given at the home of Mr. and Mrs. F. M. Cannon, 41 Fifth avenue, New York, on January 1. He will appear in Charlotte, N. C., on January 15, before the Treble Cliff Club, and in February in Miami and Palm Beach, Florida.

**Nicolai Mednikoff**, Russian pianist, coach, and accompanist has been engaged as accompanist for an extensive tour of the United States and Canada. Prior to this, Mr. Mednikoff will play at the Victor Studios in Philadelphia, for a number of new records.

**Katherin Metcalf** began a tour of the Middle West in Alliance, Ohio, on January 7. Later on she will be heard in Erie, Pa., and in February she is booked to sing in Boston and a number of New England cities.

**Sydney King Russell's** Roll Along Cowboy, a new humorous song especially adaptable to the baritone voice, is meeting with favor and has been sung both in concert and on the radio. Cecil Arden is singing his Journey's End at a concert this month in Long Beach, Cal.

**Edna Bishop Daniel** has resumed her Thursday evening vocal theory classes at her Washington, D. C., studio. At the last meeting prior to the Christmas holidays Mrs. Daniel chose as her subject Vocal Tone Is Controlled Entirely in the Larynx.

**Marie Sundelius**, returning from abroad, where she has been giving numerous concerts in her native Sweden, will give a recital at Erie, Pa., January 7, in connection with the local concert series. The remainder of the month she is filling engagements in New York and vicinity, including a recital at Upsala College, East Orange, N. J.

**Frank LaForge** appeared as accompanist to Hulda Lashanska on January 3 at Carnegie Hall, and for Dusolina Giannini on January 4, at the same hall.

**Paul Althouse**, following his successful tour of the West in December, is filling important engagements in the East, including an appearance with the Philadelphia Civic Opera Company on January 28, when he will impersonate the role of Don José in a production of Carmen, this being the first of three engagements this season with that organization.

**Helen Stanley** has left New York for her fifth trans-continental tour. While on the Pacific Coast she will make two appearances in Los Angeles under the management of L. E. Behymer. One of the recitals will be given for a large audience of children, and for this occasion Mme. Stanley has prepared a special program of songs that will interest her small hearers.

**Georges Enesco**, the Rumanian violinist and composer, was due to arrive in New York on the Majestic on January 12. His first appearance will be in Greenfield, Mass. Mr. Enesco will have a busy season of both orchestral and recital appearances. He will remain in America until March. This is his fourth consecutive tour in this country.

#### Lilli Lehmann Writes Jules Jordan

Dr. Jules Jordan, of Providence, R. I., perhaps one of the best known and most distinguished voice teachers in the United States, recently sent his pupil, Lucy Chagnon, of Arctic, R. I., to study with the great Lilli Lehmann at Grunewald. Not long ago Dr. Jordan received a letter from Mme. Lehmann with gratifying reports as to the progress of the pupil. Miss Chagnon has been with Mme. Lehmann for two years and expects to continue for some time. With the letter Mme. Lehmann sent a photograph of herself which was autographed as follows: "To Dr. Jules Jordan, the great master and artist, from his admirer, Lilli Lehmann." Dr. Jordan predicts great things in the future for his promising pupil.

#### May Stone Artist-Pupil in Concert

Gail Webster, coloratura soprano, appeared with much success at Woodford Memorial Hall, Ansonia, Conn., on December 12, in duets with Katherine Barnard. The Evening Sentinel said: "For once anticipation was surpassed by realization in the minds of the large and appreciative audience. Gail Webster and Katherine Barnard were in their very best voice, which is enough description of these two sopranos with the sweetest of tones in their entire range." And later: "Miss Webster again touched the heart strings of the audience."

#### Fine Music at N. Lindsay Norden's Church

During Christmas week special musical services were given at the Second Presbyterian Church of Philadelphia, N. Lindsay Norden, organist and director. The music at this church is always of the finest and most devotional, and the choir is a melodiously blended combination of voices.

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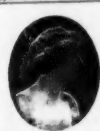
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## THE SINGING VOICE—A HEALTH PRODUCING INSTRUMENT

The following excerpts are quoted from an address given at the opening meeting of the Music Department of the North End Women's Club, Chicago, October 26, by Anna Groff-Bryant, noted vocal specialist, scientist and instructor:

"It would not be anything new and unusual to say that the act of singing was a healthful exercise, for it is an established fact that doctors have long since advised persons with hollow chests, weakened lungs and bronchia to take up singing as a corrective and helpful exercise. It is also a well known fact that many have not only gained restored health by the singing exercise, but, in addition to health, have gained a beautiful and unexpected singing voice, thereby increasing the joy of living and happiness ten fold."

"But what is new and hitherto unrecognized is the health value of the singing voice as a vibration producing instrument, independent of any musical or artistic values. The startling fact is, that the singing voice is capable of producing approximately 100 to 4,000 vibrations per second from the lowest to the highest pitch throughout the entire compass of the singing voice and which are further augmented per second by the vibrations of the vowels used in the production of the individual singing tones."

"The therapeutic values of vibrations of all kinds and forms have long been understood, and to a measure have been successfully applied externally in various forms for restoration of both health and beauty. But, however far reaching man's invention of vibratory instruments may have been, all are now surpassed by God's own creation of a vibratory instrument, the singing voice, which up to recent years has escaped the attention of man's observation, who was not able to see beyond the aesthetic value of the singing voice."

"The superiority of the therapeutic value of the vibration of the vocal instrument over all other vibratory inventions is the fact that the singing voice is located on the inside of man and is a vital part of his entire inner being, extending from the lowest extremity of his lungs and bronchial tubes up to the uppermost part of his head cavities. The therapeutic and educative values of vocal vibrations have opened a new world of thought and possibilities, not alone in the therapeutic and educative fields of activity but also in the world of science."

"It was discovered nearly thirty years ago that the singing voice is not a single organ proposition, consisting merely of a pair of so-called vocal chords located in the larynx or the so-called Adam's apple—a conception of what consists the singing voice popularized by the medical profession for the past fifty years and more, until today every man, woman and child believes that his voice is located in his throat and consists of a pair of silly little vocal chords."

"The startling fact that the larynx and the so-called vocal chords are not the vocal instrument entire, revealed the still greater fact, that the singing voice is a system of systems—such as the cosmos, a machine, a plant which always has parts or component units. Those parts are both integral and interrelated. Each is needed to complete the whole, and each influences each for good or evil. The organism of the vocal instrument consists of three systems, namely, the resonating system, consisting of large and small resonators, cavities and tubes and including the head cavities, the frontal and posterior sinuses, the nasal cavity, the pharynx, the larynx and the mouth resonator, the windpipe and the bronchial tubes; secondly, the breathing system, consisting of the abdominal muscles and the intercostal muscles, the diaphragm, the clavicular and the interfering breathing muscles located in the nose and the throat; thirdly, the articulation system, including the lips, teeth, tongue, jaw, the soft palate, nose diaphragm and the facial muscles."

"It was the discovery of the whole of the vocal instrument, its unequalled vibratory system and the distribution of the vocal organs throughout the entire inner man, from the throat to the head, which resulted in the discovery of vocal therapeutics."

"The singing voice has been regarded as the world's greatest musical instrument ever since the invention of the opera during the latter part of the sixteenth century. The invention of the opera also held the key to unlock and bring forth the singing voice, which had been lying dormant in the human race since the creation of man and still continues to lie dormant in ninety per cent of the human race today. Vocal therapeutics holds the key to give the ninety per cent of the human race its natural inheritance to health and happiness."

"It will be difficult, no doubt, to consider the world's greatest musical instrument in the light of the world's greatest health producing instrument or to accept the still larger viewpoint that God's first purpose in creating the singing voice was to keep the body well and strong and free from the many common ailments resulting from the 'common colds' such as the colds in the head, nose, throat and the bronchia and the aftermath of the catarrhal affections and its resultant."

"The whole medical world today is concerned with the problems of the 'common colds.' A statement issued a year ago was to the effect that more than ten thousand medical students were engaged on a solution and possible cure of the 'common colds' which is a growing menace to human health and undermining human efficiency and happiness. It would appear from the common colds menace as if God created the nose, throat, the pharynx, the bronchial tubes and the larynx primarily for the purpose of catching cold."

"On the other hand, it is well known in the medical world that any organ or organs not functioning to the nature born become atrophied and diseased. In the light of the modern viewpoint the whole of the singing voice, including the head cavities, sinuses, the nasal cavities, the pharynx, the larynx, the windpipe and the bronchial tubes, and these collectively constituting the resonating system of the singing voice and these jointly with the breathing system and the articulation system set into action by a will effort, not only start the entire vocal instrument to function as by nature intended, but also the thousands of vibrations vibrating and reverberating throughout the inner man, stimulating blood circulation and muscular and membranous activity which is death to disease."

"So today the medical world may again awaken to the fact that the larynx and the so-called vocal chords are but a part of the whole vocal instrument and of secondary importance to other and more important vocal organs of the singing voice entire which have a dual purpose of being; if so they may discover the fundamental reasons for the 'common cold' menace, and a natural and God-given instrument

for the prevention, to a large measure if not for all the human race, at least for such as will make the effort to use the voice as a health producing instrument and receive the double reward of increased health, happiness and a good singing voice and the joy of song."

"Viewing the singing voice in the modern light it must be granted that God created the singing voice primarily as a health producing instrument and secondary as the greatest musical instrument for the advancement of vocal and musical arts and the betterment of the human race. The new hope is: turn from other things not natural to singing for your health and happiness."

## Charles Wakefield Cadman Busy

On December 7, Charles Wakefield Cadman, composer-pianist, assisted by Constance Eberhart, was heard in recital at the first M. E. Church, Princeton, Ill. With the exception of the first group of songs by Miss Eberhart, the remaining four groups which constituted the program were all Cadman's works. Mr. Cadman himself played two groups of piano selections and gave a short explanation of Indian music with illustrations on the flageolet and rattle. Alternating with these groups Miss Eberhart offered many of Cadman's most famous songs, among them the Shadowless Hour and My Desire, closing the program with the Spring Song of the Robin Woman from Shanewis.

On December 11, in the ballroom of the Orrington Hotel, Evanston, Ill., Mr. Cadman again was assisted by Miss Eberhart, and also Minnie Cedargreen Jernberg, violinist, and Genevieve Brown Horween, cellist. Practically the same program was offered as the one mentioned above with the exception of M. Cadman's trio in B major, the three movements of which were played with Mr. Cadman at the piano. Again the lovely ballad, My Desire, was sung by Miss Eberhart. Many distinguished persons were present at this recital, five conservatories being represented, and Victor Saar among the auditors.

## Hollins' Second New York Recital

Alfred Hollins' second New York recital, Wanamaker Auditorium, January 4, was his forty-fourth recital played in America since October, his tour continuing until April. A full house, including many organists prominent in Greater New York and environs, listened to his playing and particularly applauded his improvisation on the ancient Christmas carol, Good King Wenceslas. This theme, amalgamated with Adeste Fideles, came to a grand fugal climax. The speed and clearness in Festal Toccata (Baynon) and the varied chime effects and cheerfulness in his own berceuse, Song of Sunshine and Morceau de Concert, all brought him rousing applause. He then played his own intermezzo. The Scottish Hebridean Pastorale and overture to Oberon finished the interesting program. The following day Dr. Hollins was heard in New Rochelle, a crowded church enjoying his recital.

Charles M. Courboin gave the second of this series at Wanamaker Auditorium, January 13.

## MUSIC ON THE PACIFIC SLOPE

(Continued from page 14)

Spargur. Margaret Moss Hemion, soprano, Florence Beeler, contralto, Owen J. Williams, basso—accompanists Ada Shady, piano, Orville Belstadt, organist—participated.

The Music and Art Foundation gave a Children's Christmas program at the Metropolitan Theater, December 20, 1,300 children singing Christmas carols under the leadership of Letha McClure, supervisor of public school music.

Marcel Grandjany, harpist, is holding master classes during December and January at the Cornish School of Music. V. D.



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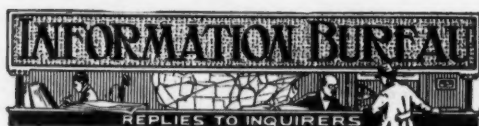
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"Can you give me a definition of what an oratorio is, in a few words, that will convey a correct idea of what is really meant? In teaching I find it necessary to give concise definitions, so the pupil grasps the meaning and then remembers it. Thank you for information already received regarding other questions."

The following definition taken from Baker's Dictionary of Musical Terms, seems to be concise in addition to giving necessary details. An oratorio is "an extended composition of dramatic type for vocal soli and chorus with orchestral accompaniment, usually having a text based on Scripture." This is easy to remember.

#### GIORDANI OR GIORDANO?

"Can you give me any information about Giordani who wrote an opera that has just been given or is about to be given at the Metropolitan called 'The Jest'? Did the composer write other operas or is his work well known? Anything you can tell me will be of interest."

You undoubtedly mean Giordano, not Giordani. Giordano was born in 1744 and died "after 1826" according to the biographies of musicians. Giordano, who was born 1867, only completed the opera *La Cefea Delle Bette* (The Jest) last summer. The first of his operas to bring him success was *Andrea Chenier*. It has had a continued success and is on the list of operas given this winter by various opera companies. It was first heard in Milan in the spring of 1896, then in the autumn of same year in New York. Fedora, in 1898, did fairly well, and Siberia, 1903, was no success, nor was *Madame Sans Gene* in 1915. Inasmuch as *The Jest* has only recently been produced it is too early, perhaps, to give a decisive opinion regarding its success.

#### New Orchestral Post for Raymond Vetter

American musicians are gaining recognition more and more in all branches of the musical art, an example of which is seen in the appointment of Raymond Vetter as conductor of the Symphony Orchestra of Camden, N. J. As he was born in Hartford, Conn., only twenty-eight years ago, he probably is the youngest conductor of a regularly incorporated symphonic orchestra in this country. Despite his youth he has accomplished big things musically. At the age of ten he began the study of the violin with August Weidlich, and when he was fifteen he was appointed to the first violins of the Hartford Philharmonic Orchestra and played with that organization for three years. During that time and in the following three or four years he appeared as soloist in the important cities in New England and the east. For the past seven years he has been professor of violin and theory in the music department of Temple University in Philadelphia, of which institution he is a graduate, having con-

tinued his studies there with Thaddeus Rich and Philip Goepf. Mr. Vetter has been guest conductor with the Fairmount Park Symphony, the Frankford Symphony and the Woman's Symphony of Pennsylvania and a member of the orchestra of the San Carlo Grand Opera Company. With the Civic Symphony of Camden Mr. Vetter has his first post as a



Kubey-Rembrandt photo

RAYMOND VETTER.

regular symphonic conductor, and the first concert under his direction is scheduled to take place on January 15 in the Camden Auditorium, with Helen Buchanan Hittner as soloist. The program includes the Schubert Unfinished Symphony, the Oberon overture and his own suite, *Georgiana*, a composition which was given its premiere by the Philadelphia Orchestra at Lemon Hill, at which time the critics spoke of it as a musicianly work.

#### Rudolph Reuter Active in Middle West

Many concert engagements and several master-classes have kept Rudolph Reuter busy during the part of the season already elapsed. The most important of these was his double appearance as soloist with the Chicago Symphony Orchestra, when he made a decided hit with the public and press. He had already filled engagements in Waterloo (Ia.), Lake Geneva (Wis.), Indianapolis (Ind.), Hays (Kas.), Oak Park (Ill.), Battle Creek (Mich.), Manitowoc (Wis.). He appeared in Indianapolis again on January 4, University Club, Chicago, January 10, and the Lake View Musical Society (artist concert), January 11. Later in the season he will give two Chicago recitals jointly with Jacques Gordon, violinist, under the management of Bertha Ott, and will make several tours to the West in the spring.

#### Harold Samuel Busy

Harold Samuel, English pianist, who is sailing from the other side at the end of this month, will first appear with the Philadelphia Orchestra in Philadelphia, February 11 and 12, and play in New York with the same organization, February 16. His three New York recitals will be given in Town Hall on Sunday afternoons, February 21 and March 28, and Thursday evening, March 18. He will give two programs of Bach music and the third will be a miscellaneous program.

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# MUSICAL COMEDY, DRAMA AND MOTION PICTURES

## THE MARK STRAND

Considering the excellence of the programs presented at the Mark Strand it is not surprising that enormous crowds flock to that theater each week to enjoy the music, dancing and splendid cinema attractions presented. Under the direction of Carl Edouarde, last week's program opened with Goldmark's overture to *Sakuntala*. The orchestra is made up of a selected body of musicians and their playing is one of the high lights of the program each week.

Joseph Plunkett's Mark Strand Frolics of 1926 proved such a success during the week of December 27 that, with a few changes, it was held over for a second week. The motion pictures used en route from one stop to another were omitted. One of the new numbers was *Daguerotypes*, with the Male Quartet. This attraction is cleverly gotten up and is worthy the repetitions given it at this theater. There was plenty of melody in the music for the Frolics. The fine settings, colorful costumes and splendid work of the participants made this part of the program a delight.

Infatuation, with lovely Corinne Griffith, was the feature picture, and contained much that was of interest. The Topical Review and a comedy rounded out the program. The final number was the usual organ solo.

## THE RIALTO

It was a generous, as well as interesting program that was presented last week at the Rialto before a crowded house at each performance. Beginning with Chimes of Normandy, excellently conducted by Willy Stahl, and played praiseworthy by the Rialto Orchestra, the musical program contained an excellent addition in the presentation of Ann Gray, featured as a harp virtuosa. Miss Gray, however, besides her knowledge of this instrument, displayed an attractive voice of delightful coloratura quality. She was warmly applauded. Another unit of interest was the introduction of L. Wolfe Gilbert, popular song writer, in the dual capacity of composer and singer. Mr. Gilbert rendered several of his own compositions, both of the past and present, including *O Katerina*, *I Miss My Swiss*, and others. He, too, was given a warm reception. Hy C. Geis is always popular in his weekly organ number, the words of the song he plays being shown upon the screen so that the audience may join in the chorus; this time he offered what was termed "An Apology." A Fox scenic, *The Iron Trail*; a Mutt and Jeff comedy, and the feature picture, introducing Milton Sills and Doris Kenyon in *The Unguarded Hour*, made up the program. The last mentioned picture brings forth the possibilities of Miss Kenyon as a screen comedian.

## THE CAPITOL

The week beginning January 3 found the Capitol audiences just as large as ever and every bit as enthusiastic. Of course all this was to have been expected inasmuch as the programs offered at this institution have been exceptionally good and apparently are going to continue at the very high level already established. No little credit for the success of the Capitol programs is due David Mendoza, conductor of the Capitol Grand Orchestra, who has made of this body of players a real symphony orchestra well deserving a place among New York's best. Last week the assistant conductor, Eugen Ormandy, directed, but he, too, seems to hold a magic wand over the men and their playing is indeed a delight to listen to. The overture to Strauss' *Die Fledermaus*, which opened the program, might easily have been repeated, so enthusiastic was the audience.

Another musical feature the past week was the appearance of Julia Glass, clever little pianist, who, though by no means new to Broadway, nevertheless always dazzles her auditors with her astonishing technique and displays enough strength of wrists and fingers to send her tones out to the remotest corners of the huge Capitol auditorium, and this without banging. She is an artist to her fingertips and in the Rubinstein D minor concerto, with orchestra accompaniment, she fascinated all with her beautiful performance.

Never better done has been the dancing of the Ballet Corps than last week. Always in step, swaying or dancing in perfect rhythm, they showed excellent training. Carlo Ferretti, baritone, sang Buzzi-Pecchia's *Lolita Serenade*, a beautiful song, and Dr. Mauro-Cottone played the organ in his usual masterly style.

Soul Mates, another Elinor Glyn picture, proved a whole lot better than the last one the Capitol offered; the writer, at least, found it humorous and more or less interesting, even though commonplace. Needless to add, the Capitol Magazine is always good, and the pictures of Belgrade (a post nature scenic) were also liked, the big laugh of the program came in the Pat Sullivan cartoon, *At the Rainbow's End*.

## THE RIVOLI

Another interesting program was arranged for the second week under the new management at the Rivoli, and large audiences continued to pack the theater at every performance. The orchestra gave a musicianly rendition of Offenbach's *Orpheus in the Lower World* and well merited the applause which followed this offering. Eddie Elkins and his Happy-Go-Lucky-Melody-Mixers were enthusiastically received in three numbers. Their final selection was *Sitting on the Top of the World*, in which the scenic settings and costumes added to the effectiveness of the offering. Parisian Modes in Color, with Hope Hampton, had a special appeal for the ladies in the audience. Harold Ramsay, organist, played *Then I'll Be Happy*, the words for which were flashed on the screen. Rivoli patrons like this attraction and last week showed more courage in joining in the singing. Following the Rivoli Movievents came *The Dime Museum*, a fantasy devised and staged by John Murray Anderson. This the audience liked particularly well. By dropping a dime in the slot such well known fairy-story characters as *Sleeping Beauty*, the *Witch*, *Jumping Jack*, etc., gave a little performance. After the museum was closed for the night the acrobat, the ballet dancer, the Chinese Dancers, and all the others came to life for a short time and made the most of it by giving excellent entertainment.

The feature picture was *Womanhandled*, with Richard Dix. The program also contained *Three Blind Mice*, an Aesop Fable.

## Harold Bryson Reengaged as Director

In addition to looking after his thriving vocal studio in New York, Harold Bryson, baritone and teacher of singing,

is for the second season conducting the Staten Island St. Cecilia Chorus. He will also appear at an early date as soloist with the newly formed Staten Island Symphony Orchestra.

## LONDON

(Continued from page 5)

advanced so far that even a "music hall"—or, as we should say, vaudeville—audience applauds a college glee club (the Trinity Madrigal Club of Trinity College, Oxford) in a group of madrigals by Morley and other Tudor composers, while Christmas programs of the Oriana and similar societies would not be deemed complete without their archaic and neo-archaic motets. The chief solo exponent of this type of music is, of course, John Coates, who has just said farewell before his American tour in a less ancient program than usual including the rarely heard *Weihnachtslieder* of Peter Cornelius.

## THE CHENIL CHAMBER ORCHESTRA

There is little space left to record the rest of the chamber music and the multitude of recitals which are a replica of what one hears in every other capital of the world. Worthy of note is the establishment of still another chamber orchestra, associated with the Chenil Galleries, and conducted by John Barbirolli. At its first concert it played Holst's *St. Paul's suite* and Peter Warlock's *Serenade*, "for Delius on his 60th birthday," while Miss Megan Foster, a very charming English singer, did a series of traditional *Légendes Dorées*, episodes in the life of Jesus in Yvette Guilbert's arrangement.

The I. S. C. M. concert above mentioned also introduced to England Paul Hindemith's *Kleine Kammermusik*, which after Van Dieren's tortuous tunes had an easy popular success, and a valiant team of chamber musicians, Messrs. Bonvalot and Hallis, have ventured to play new violin sonatas by Roussel and Hoepfner, of which the latter only made friends. More conservative, as becomes the gentler sex, were Myra Hess and Jelly d'Aranyi, whose sonata recital culminated in Brahms' G major, opus 78—a fine musicianly performance with a peculiarly reticent charm emanating from the piano.

## HEIFETZ' FOURTH CONCERT

Among recitalists Heifetz was given his fourth in the huge Albert Hall, playing with that same impeccable perfection of his everything from Locatelli to Joseph Achron, whose brother Isidor supplies a splendidly flexible accompaniment. And Haig Gudenan, Armenian violinist-composer, made another of those notable efforts of his to interpret the East musically to the West.

The cellists of late have rather outnumbered the violinists. Besides the newcomer, Cassado, who also earned golden opinions (for himself and his associate at the piano, Mme. Giulietta Gordiniani von Mendelssohn) in a recital, we have heard Suggia, Jacques Von Lier, May Mukle and Ethel Bartlett. The pianists, of course, were more numerous still, with Sauer, Pachmann, Noisewitzsch as the "staples," José Iturbi a much-heralded runner-up of the brilliant variety; Mlle. Ania Dorfman, a charming young stranger with most winning ways; and William Murdoch as the native hero about to conquer foreign lands, namely America.

A visitor of uncommonly serious aspect still calls for mention, namely Edwin Fischer, the Swiss pianist. Besides the usual classic-romantic recital he gave a concert with chamber orchestra which he conducted from the piano, in eighteenth century manner, in Bach and Mozart concertos—an intimate kind of music-making which requires superior musicianship to carry it off.

## GRETCHEANINOFF AND KOSHETZ

Notable among the song recitalists were Mme. Nina Koshetz, who, with the composer at the piano, gave a remarkably eloquent performance of a program of Gretchaninoff songs; and two singers who presented Schumann's *Dichterliebe* complete—Reinhold von Warlich, whose superior taste and command of style are well known, and Kenneth Ellis whose chief asset thus far is an unusually beautiful basso voice. In one of Mme. Payling's Albert Hall con-

## New York Critics Praise Martha Attwood

Martha Attwood's recent New York recital brought her praise from the general public, musicians and newspapers.



MARTHA ATTWOOD.

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certs there was some very beautiful singing by Lillian Stiles-Allen, English soprano.

Finally mention should be made of a small contingent of American artists, including Parish Williams, who completed his ambitious cycle of three recitals with some English "first-times"; Alberto Sciarretti, a pianist of decided accomplishments, and Mme. Bertha Weber, who interpreted her own innocent composition on the piano as well as the "pipe organ," and evoked much speculation on the child-like trustfulness of human nature. CÉSAR SAERCHINGER.

According to the World, "Martha Attwood fresh from four years of opera singing in Italy came to Aeolian Hall with a voice mellow and alluring in song. She had a splendid stage personality and her program was applauded by a considerable group of admirers." The critic of the American registered her success as follows: "Those who came out of curiosity remained to admire, for Mme. Attwood is an artist rarely accomplished. Gifted with a light pleasing voice she interpreted a program of modern songs with style, refinement and intelligence that proclaimed careful study and the art of its application." It was the opinion of the Herald that "Mme. Attwood proved able to attract and please the eye as well as to sing with merit and draw warm plaudits from her hearers." Pitts Sandborn, in the Telegram, also paid tribute to her: "As might be expected from one of experience in opera Mme. Attwood sang with a good deal of vivacity and vigor. Her scale is freely produced, firm, clear and of fine quality." Irving Weil spoke of her success as follows in the Evening Journal: "She had a very real success. It is easy enough to tell when any variety of audience gets more than it expected and this one was unmistakably impressed with the genuine lyric beauty of her voice, with the ease and skill that went into her singing and with her suave assurance. . . . Here was the operatic personage. For the singer has about doubled the power of her voice while it still remains the smooth grained lyric soprano it was. There was much expertness in the flexible use of tone, moreover this tone was always beautifully round and pure. And besides all this the singer had acquired a priceless poise and assurance."

## Musical at Mrs. Vincent Astor's

A large and fashionable gathering heard the joint recital of Mary Lewis, soprano of the Metropolitan, and Lester Donahue, pianist, in the ballroom of Mrs. Vincent Astor's residence, January 7. The artists gave generously of their talent for the benefit of the Mental Hygiene Committee of the State Charities Aid Association. Miss Lewis, garbed in pale green, was just another picture added to the large art collection in the room, and her lovely, easy floating tone completed the aesthetic enjoyment of the afternoon. Mr. Donahue is a gifted pianist, and in his performance used the new invention of John Hays Hammond, Jr.



## Institute of Hazanuth Moves

Because of the growing demands made upon the Institute of Hazanuth, which is under the direction of Jacob Schwartz, it has become necessary for its housing



CANTOR JACOB SCHWARTZ.

in larger quarters. The Institute now has moved to 216 West 100th street, New York, where the tenth floor is devoted to its use. With its increased facilities it is hoped that the record of twelve graduates during the year 1926 will be bettered during the ensuing year. Since its inception the institution has done excellent work of a pioneer character in that it has established the Cantorate as a recognized profession and has immeasurably raised its standards. In addition it has enabled young men with musical ability to find a field for expression of their talents, when, to many of them, it seemed that their efforts were doomed to failure. The Institute hopes to continue its work on a larger scale.

## Mauro-Cottone's Busy Season

Dr. Mauro-Cottone, one of the best known organist-composers in America, will be heard in Boston during January with the Boston People's Choir. Mauro-Cottone has had a busy season since returning from his vacation in Montreal (Canada) where a large class of pupils awaited him. In Montreal, Mauro-Cottone was entertained extensively by the organists of that city and by the Royal Italian Consul there, and was heard impressively at the Cathedral of Notre Dame, Church of St. Andrew and Paul, the United Churches of Canada and others.

In Boston he will be guest organist with the People's Choir, Geo. Sayer Dunham, conductor, and this organization will perform, among other works, Dr. Mauro Cottone's arrangement of Mendelssohn's first organ sonata for choir of mixed voices and soloists with Mauro-Cottone at the organ. He is also to appear in recital in Philadelphia and Chicago in February.

## Bach Festival, May 14 and 15

The Annual Bach Festival at Bethlehem, Pa., will be held in the Packer Memorial Chapel of Lehigh University on Friday and Saturday, May 14 and 15. The dates have been changed in the interest of improving the orchestral accompaniment. Some of the best players of the Philadelphia Orchestra leave for Europe soon after the season closes, and

by advancing the date of the Bach Festival it is found that more of them can be retained for the event. The choir has been rehearsing regularly since early in October, and Dr. J. Fred Wolfe, the leader, predicts that the coming festival will be the best of them all. He has selected seven of Bach's most beautiful cantatas which the choir has not heretofore rendered and the motet, Sing ye to the Lord, to be presented on Friday, and the Mass in B Minor on Saturday as usual.

## PHILADELPHIA, PA.

PHILADELPHIA, PA.—The Flonzaley Quartet, assisted by Ernest Schelling, pianist, presented the program for the Chamber Music Association, in the ballroom of the Bellevue-Stratford on December 27. A novel feature was the first performance in Philadelphia of Mr. Schelling's composition, Divertimento for piano and string quartet. This consists of five movements, Le Jet d'Eau and Evocation Catalane for piano and quartet; an Oriental movement for quartet alone; then Irlandaise and The Last Flight for piano and quartet. All were intensely interesting and exceptionally well performed. Mr. Schelling and the members of the quartet were enthusiastically applauded. The quartet was also heard to excellent advantage in the Beethoven G major quartet, and two sketches on Indian themes by the late Charles T. Griffes.

## MONDAY MORNING MUSICALS

The program for the Monday Morning Musicals in the ballroom of the Bellevue-Stratford, on December 28, was presented by Marie Tiffany, soprano, and Efrén Zimbalist, violinist. The opening number was the sonata in E major by Handel played beautifully by Mr. Zimbalist, who later gave an exquisite interpretation of Wilhelmj's arrangement of a Chopin Nocturne; his own arrangement of Persian Song by Glinka; Humoresque by Yorke-Rowen and the breath-taking Ronde des Lutins by Bazzini. Mr. Zimbalist's technique is so perfect it is almost uncanny, his tone is beautiful and his manner delightful. His playing of harmonics is splendid, lacking all hesitation or fear, and perfectly true. The audience was intensely enthusiastic and he graciously responded with numerous encores. His able accompanist was Emanuel Bay. Miss Tiffany sang the recitative and aria, Dove Sono, by Mozart, in addition to several German and English songs and some others. Elizabeth Estel Rucker was the efficient accompanist for Miss Tiffany.

## GERTRUDE TRAUBEL IN RECITAL

A charming recital of songs for children was given by Gertrude Traubel at the Art Alliance, on December 29. The program was divided in six sections. The large audience, composed mostly of children, seemed greatly delighted. Miss Traubel has an unusual contralto voice which she uses brilliantly and her diction is excellent. She had the children sing several of the songs with her instead of giving encores. It was a clever scheme and added to the success of the performance. Edith Wells Bly was at the piano.

## MONDAY MORNING MUSICALS

The last Monday Morning Musicals of the season was held on January 4, with two splendid artists as soloists, Guiomar Novaes, the brilliant South American pianist, and Joseph Szigeti, violinist, who is appearing in America for the first time this season and meeting with remarkable success. Mr. Szigeti played the Mozart concerto in D major (with the brilliant cadenza by Joachim) with all the perfection of simplicity so difficult to achieve. His other numbers by Corelli, Dvorak-Kreisler and Paganini all gave evidence of a scholarly musicianship not lacking in warmth. His accompanist Kurt Rurhsitz was excellent. Mme. Novaes' first number was the Gluck-Saint-Saëns Les Aïres de Ballet, which she played with all the varying shades of tone quality demanded. Later, in a Chopin group, and a group by Debussy, Albeniz-Godowsky and Philipp, she gave further evidence of remarkably contrasting moods and tones. Mme. Novaes was very well received, as well she might be, for she combines a charming, unassuming personality with her artistry. Both artists were gracious with encores.

## NEW YORK PHILHARMONIC

The New York Philharmonic Orchestra, under the direction of Willem Mengelberg, gave its second concert of the season in Philadelphia on January 4. The opening number was the Unfinished Symphony by Schubert which was effectively read and played. Following this, Mr. Mengelberg introduced a pleasing novelty—A Negro Rhapsody, by Rubin

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Goldmark. Based upon negro melodies, the composition is cleverly handled and splendidly orchestrated. It met with tremendous enthusiasm on the part of the audience. Mr. Goldmark was present and received a decided ovation. The other two numbers were the Tone Poem, Death and Transfiguration by Strauss and the Tannhauser overture by Wagner. Both were played well and closed a charming concert.

M. M. C.

## December Pro-Musica

The December issue of Pro-Musica has just been received. It contains the usual series of small articles of interest. This time Olin Downes writes of The Threshold of Russian Music, Ely Jade offers a biographical sketch of Sergei Prokofiev, The Week of Russian Ethnographical Art is treated by Philippe Stern, there is a letter from Paris, letter from Montreal, a department devoted to activities of chapters of the Pro-Musica Society, of honorary and artist members.

## Henry Hadley's Activities

Dr. Henry Hadley will appear as guest conductor with the People's Symphony Orchestra in Boston on January 17 and 24. Dr. Hadley and his orchestra are broadcasting special concerts on Monday evening over WJZ. On January 16, he will play his quintet with the New York String Quartet in Boston.

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## ACROSS THE COUNTRY

Boston, Mass. (See letter on another page.)

Chicago, Ill. (See letter on another page.)

Concord, N. C.—The music department of the Woman's Club presented Janie Alexander Patterson in a Program of her own compositions, assisted by Nancy Patterson Edwards, Nell Herring Correll, William Wright and S. Kay Patterson, at the High School auditorium, December 11. Songs and solos for piano, violin and flute, as well as a violin and flute duet, made up an interesting program. The Raleigh News and the Charlotte Observer gave much space to the affair, for this composer (now Mrs. Charles B. Wagoner), is a person of musical importance in this community. Pianist, coloratura soprano and composer, she has won wide recognition; her Mecklenburg March was played by Creator's Band at the Made-in-Carolina exposition.

Denver, Col.—The forty-sixth chamber music party was held at the home of Dr. and Mrs. James J. Waring on the afternoon of January 3. This time Beethoven's quar-

ter in D major, op. 18, No. 3, and Brahms quartet in A minor, op. 51, No. 2, were played.

Galesburg, Ill.—December 14, Verna Day, director of the violin department of Knox Conservatory of Music, gave the second of a series of faculty recitals. Miss Day evidenced much care in the selection of her numbers, the Franck sonata, in which her admirable accompanist, Irene Bellwood shared honors, was one of the high-lights on the program.

December 15, the Galesburg Civic Choral Club gave its annual presentation of The Messiah with William F. Bentley conducting. The solo parts were taken by Mrs. Glenn M. Scott, Mrs. Dwight C. Beatty, Frank H. Roberts and Cardon V. Burnham. Mr. Roberts, a newcomer and singing the tenor solos for the first time, made a decidedly favorable impression.

Los Angeles, Cal. (See Music on the Pacific Slope.)

Philadelphia, Pa. (See letter on another page.)

Portland, Me.—Handel's oratorio, The Messiah, was given a conspicuously successful post-Christmas presentation on December 27, under the auspices of the Portland Music Commission. An audience that crowded City Hall Auditorium to the doors attended, and gave closest attention. Four of Portland's leading soloists sang the principal parts. May Korb, lyric coloratura soprano, who has recently come to Portland to make her home here, was particularly happy in the lovely soprano airs. Mrs. C. Everett Boynton did noteworthy work in the contralto. Herbert S. Kennedy was the tenor and was much enjoyed. Harry F. Merrill, leading bass soloist, for many years a soloist in one of the principal Boston churches, also made a fine contribution to the presentation. A chorus of 125 of the leading vocalists of Portland was assembled for the presentation. Director William Rogers Chapman of the Maine Music Festival conducted, and secured the superb chorus effects for which he has long been noted, and the fine chorus was an important factor in the success of the production. Municipal Organist Charles R. Cronham and Gertrude Sartwell Davis, pianist, also functioned admirably, and Mr. Cronham gave a particularly effective rendition of the pastoral symphony. The Messiah drew the record audience of a season that has been noted for the largest attendance ever known at Sunday municipal concerts.

Potsdam, N. Y.—The annual Christmas concert was held in the Normal Auditorium on December 13. Participants were the Chorus, Phoenix Club, Franklin H. Bishop, with Helen M. Hosmer, choral director, and Helen M. Hewitt, organist.

Helen M. Hewitt gave her third organ recital at the Normal Auditorium recently.

Rock Island, Ia.—The Tri-City Symphony Orchestra, under the efficient baton of Ludwig Becker, was received with much enthusiasm on December 14 in Fort Armstrong Theater. Amy Neim, violinist, was the soloist of the program, accompanied by Elsie Haak Schroeder.

San Diego, Cal. (See Music on the Pacific Slope.)

Seattle, Wash. (See Music on the Pacific Slope.)

Washington, D. C.—The excellent mixed choir at St. Patrick's has been for years under the direction of Jennie Glennan, its organist. The solo quartet comprises Edna Hilliard Howard, soprano; Carolyn Manning, contralto; Roydon

Dixon, tenor, and James Nolan, bass, and there is a picked chorus of forty voices. The midnight Mass on Christmas Eve was made brilliant by a particularly delightful program of music. Schubert's Mass in A flat was given, accompanied by full orchestra and organ, with Miss Glennan ably directing. The service was broadcast through WRC. The Sanctuary Choir sang the Processional, the Proper, the Credo, the Responses and a group of carols.

Waterville, Me.—Harold Bauer gave a well attended recital here, December 15, at the close of the term of Colby Classical School of Music.

Another recent concert of interest was that by Henri Marcoux, baritone, a pupil of Isadore Braggiotti. He was assisted by Katharyn Perkins, harpist.

L. N. F.

## Philadelphia Orchestra Notes

PHILADELPHIA, PA.—At the concerts presented by the Philadelphia Orchestra, under Leopold Stokowski, on December 26 and 28, the opening number of the program was Mozart's symphony in G minor exquisitely played. The other two beautiful orchestral numbers were Sinfonia Pastorale from the Christmas Music of the Messiah, and La Nuit de Noel, by Rimsky-Korsakoff. Both carried out the Christmas spirit to a pleasing extent.

A striking novelty was introduced into the programs of the Philadelphia Orchestra, given January 2 and 4, in the form of the Clavilux, or color-organ, which accompanied the orchestral performance of the Scheherazade Suite. The orchestra played behind the large screen upon which the colors were projected. The Clavilux was invented and played by Thomas Wilfred. It was an exceptionally interesting experiment, although as Dr. Stokowski says "far from complete." As the various themes appeared in the orchestra, they were vividly represented on the screen by definite colors or combinations of colors, some being particularly beautiful. Although interesting, it cannot be said that it added any to the enjoyment of the music which is sufficient in itself. The first part of the program was devoted to the symphony No. 5 in D major by Miaskowsky, performed for the first time in America at this concert (it was very enjoyable and especially beautiful in parts), and Loeffler's Canticum Fratris Solis, written for soprano voice and chamber orchestra, performed for the first time on October 28 at the "Library of Congress Festival of Chamber Music (Elizabeth Sprague Coolidge Foundation)." Povla Frijsh, who sang the solo part at its first performance, was also soloist at these concerts. It is an extremely difficult composition but full of beauty. Mr. Loeffler was present and appeared on the stage with Dr. Stokowski to acknowledge the applause following it.

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